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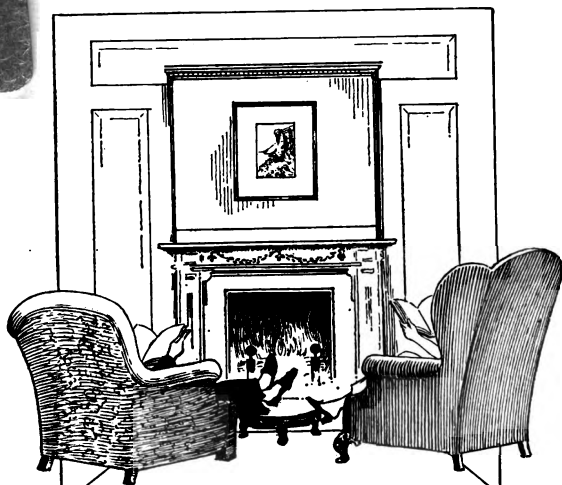
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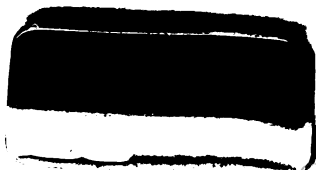
THE SKY LINE
IN
ENGLISH LITERATURE

SMITH AND HATHAWAY



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**THE SKY LINE IN
ENGLISH LITERATURE**





**STATUE OF SHAKESPEARE, BY J. Q. A. WARD, CENTRAL PARK,
NEW YORK CITY**

THE SKY LINE IN ENGLISH LITERATURE

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PREFACE

This book is the outgrowth of a conviction that the texts provided for the teaching of English literature in the high school have too often been a presentation of matters of fact that pupils will inevitably forget, that they do not sufficiently eliminate minor details and minor writers, that they do not generally present an interesting and connected story, and that, without a great deal of care on the part of the teacher, the history as a record of life is not readily related to the literature itself. Further, this text attempts to emphasize those phases of the literary development of England that seem especially significant to Americans with relation to the evolution of our own national life and ideals out of those of the mother country. Literature is not a prettiness of words strung together on a silver thread. It is what some of the finer minds of the race have thought about life and have been able to put into words that compel attention. The history of English literature should be intensely interesting to the young, if the continuity of the story is not too much broken and is not too much obscured by unimportant details. If, then, in addition to such simplification of the record as attention to its sky line may achieve, it is made more human by study of some of the literary documents that are its permanently living warrants, it should establish an enduring hold on the

pupil's mind. The unity of the story has appeared, not a thing to manufacture, but a thing to be seen, a thing almost of the surface. England has gone forward steadily in the development of religious, political, civil, social, and intellectual freedom. She is the mother of freedom of thought, and "freedom of thought," says Ibsen, "is the only morality." It is the course of this growth into the larger morality of our own day that makes up the history of English literature, and the authors have hoped that in this account of it it would appear interesting, human, full of charm, and throbbing with vitality.

In the matter of the chapter headings, we have been guided by the feeling that the important thing to be kept in mind in studying the literature of our English ancestors and cousins is that it is the literature of an expanding life. Men of the Anglo-Celtic blood, whether in England, Australia, Canada, or the United States, have differed from men of other races in that they have both more eagerly "sought out many inventions" and have more steadfastly held to that which is good. It is so that the English-speaking peoples have come to be in the forefront of the world, and that the literature in the English language is the greatest in the world. Territorial expansion and intellectual expansion alike have been the marks of the history of those peoples, and for that reason we have dealt with various epochs in this little history as epochs of expansion, epochs in which Englishmen have made themselves at home in new worlds.

The glossary and pronouncing index are features that we hope will prove useful. The effort has been

made to cover every word in the text of which the meaning might be doubtful to a high school pupil, and it seems not unreasonable to believe that they may be made the basis for some assignments and further study. The chronological table has also been thought of as opening the door to a number of contemporary activities with which the pupil could be required to make himself familiar. Pains have been taken to make it full on the historical side, while not overloading it with names of writers. It was our purpose in this to relate the writers to the circumstances of life surrounding them, rather than to give a voluminous list of authors whom the pupil should be called upon to remember.

So much of this preface is primarily to the teacher, but we should like to say a word to the reader who is not a teacher. There is no other story so interesting as that of the race which has done most to bring the world up out of chaos and make it a comfortable and beautiful place for the life of free men. It has been through no little brooding upon the problems of our common humanity that the Anglo-Celtic peoples have done this, and that brooding has become finally effectual as it has been set down in words. The orator, the thinker, and the poet have all had their place in it, and the soldier has done their bidding. That has been the glory of the race, that the civilian has not been trodden under foot by the man with the sword. England has had great captains of armies, and it is not too much to imagine that Marlborough, if he had been alive, might have won the Great War for the Allies before the entrance of America. Chiefly, however, England has had great

men, and, among them, Shakespeare is greater than any captain, whether Alexander, Frederick, or Napoleon. The story of English literature is the story of Shakespeare and his fellows, of the men who have done more than any others to shape the thoughts of the world and endow human hearts with their noblest purposes. No other story has so many aspects of romantic and high-hearted adventure. It is youth continually renewing itself by the fresh discovery of fountains of perpetual life.

LEWIS WORTHINGTON SMITH
ESSE V. HATHAWAY

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THE SKY LINE IN ENGLISH LITERATURE

CHAPTER I

THE ENGLISH LANGUAGE AND THE ENGLISH PEOPLE

It is an interesting circumstance that, in the Teutonic* family of languages, the Low-German dialects are the Dutch, the Flemish, the Frisian, and the English. They are called Low-German, as distinct from the High-German and the Scandinavian, because they are spoken by the peoples of the lowlands, the lands by the sea. These peoples, the peoples who speak the Low-German, have a common inheritance, not of language only, but of ideals and human qualities as well. In part, of course, it is because they are kindred peoples, as their languages show, but also and perhaps quite as much because they all found the sea, as again the general designation of their languages reveals.

In our day of railroads and rapid transit, it does not mean so much to be able to lift a sail and go

* The asterisk throughout the book refers the student, not to footnotes, but to the Glossary.

with the wind out of sight of land. Until very nearly our day, however, it meant a great deal. The sea-going peoples have always been the eager and adventurous, the active and the quick-witted. To be in contact with the sea, before the days of steam, was to have a wider experience and a fuller life than was the fortune of those who dwelt inland, out of the larger currents of travel, untouched by the customs of other lands. It is so in part that we must account for the greater activity, mental and physical, and the more rapid development in civilization of the French and the Dutch and the English, in comparison with peoples not favored as they were by easy access to the sea.

The term "Low-German," then, as applied to the English language, is significant in more ways than one. It classifies the language in its language group, showing its origin. Beyond that, it offers a partial explanation of the fact that English literature, as a whole, is easily the world's greatest literature. Through fifteen centuries, or some such length of time, since Hengist* and Horsa* landed on the coast of Britain, Englishmen have gone about the earth with more of the joy of seeing new things than any other people whatever. The sea has lured more of them out to strange places than of any other people, and they have brought more of life home from foreign lands than have the voyagers of other countries. In brief, the experiences of Englishmen, at home and around the world, have been richer than those of the dwellers in other countries, and out of the fullness of their lives they

have produced the richest, the most varied, the most sincere and genuine body of literature that the world knows. On this side, then, on the side of experience, we must say that the greatness of English literature has its source in the sea. It is because the language of Englishmen is, not German, but Low-German, the language of people who live in the lowlands by the sea.

In all this, consideration has been given to the life that Englishmen have lived. We must not forget the English language itself. Probably every one sufficiently informed recognizes it as the most wonderful instrument of expression that man has developed. It is worth noting that since 1801 the number of persons in the world speaking the English language has increased eight times, while the number of those speaking German has increased only four times. No doubt this is largely consequent upon the growing world preponderance of the English-speaking peoples, but it is not without relation to the higher development of the language itself.

Two things are particularly to be noticed in this more advanced state of English. There are more words in the language spoken in Britain than in any other, and it is not fanciful to say that this is in part because the Anglo-Saxon, at the time of the great migrations, fared farther than his fellow Channel. He made the Celt who then lived in Britain part of himself, and he took for himself Teutons. He came to the sea and crossed the part of the language of the Celt.* Then the Nor-

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man, an adventurer also, crossed the Channel, coming, not from Denmark, but from France, and bringing the Norman-French with him. All this increased the resources of the language, and, in one way and another, Englishmen have kept up the process down to our own day, borrowing words everywhere from everybody and making them a genuine part of our English speech.

Further, in this tumbling together of various languages and their various dialects, the inflections broke down more completely than in the other languages of Europe. Indeed, in comparison with such a language as modern German, we may feel that they have practically disappeared. The student of Latin may well wonder how a Roman of the days of Cicero, whether in the Forum or in the market place, said *fuit* when he meant it, and not *fuisti* or *futurus esse*. It must have been a vexation of the spirit to keep in mind all the variations of form of Latin verbs, nouns, and pronouns; but to keep track of the inflections of Anglo-Saxon and Norman-French and of the floating remnants of Danish and Celtic speech that were coming together to make the speech of England must have been very much worse. Ultimately it seems to have become an impossibility. At any rate, Englishmen gave up their inflections almost entirely, and their loss made the language much more flexible. The ancestral heritage of *der, die, das*, and their variations, already partly lost soon after the Anglo-Saxons drove westward over the North Sea, is now happily nonexistent for us until we study German.

Among ourselves we say simply *the*, and in that single form it does for man and beast, for stone and star. That is one reason why men and women are more and more talking English all over the globe. It is also one reason why our English literature is the noble literature that it is, because great thoughts show themselves in their greatness only when they are put into fitting words. No other writers have had fitting words so readily at hand or have found them so easy to marshal into place as English writers.

Again, there is a matter of a great deal of moment that looks back to the reason for calling English a Low-German dialect, the lowest of the Low-German, as it is. One of the lessons of history seems to be that, while it is easy for a prince to play the despot over a people tied to the soil, it is a different matter with those who have boats to take them where they will. So it happens that it is not despots that have flourished in the isles of Britain, but men, free men determining their own destinies and deciding the large issues of life for themselves. Whether despots or free men are ultimately to triumph in this world we have been for years trying desperately to determine, but, however that may finally settle itself, and the question has not been closed with the ending of the war, the history of despots is disagreeable and distressing, and the history of free men is warm and glowing. This is not the history of free men, but it is the history of the ideas and passions of free men, of the aspirations through which they have kept

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themselves free and achieved new freedoms, of the stories that they have told about themselves as free men, whether drawing the sword or furling the sail or talking about corn laws in Parliament. It is a history full of life, and no history can mean more for America and Americans,—and America, as an English poet has recently declared, has the future in her hands. America must know her origins to know herself and to live in the spirit of her best self, the spirit of the horizon-seekers who fared forth and found the sea.

CHAPTER II

THE ANGLO-SAXON BEGINNING

Almost always there is romance in adventuring, in setting forth into the unexplored, whether of land or sea, whether of new forests or new drawing-rooms, of new rivers or new streets. Romance is one of the children of imagination, but her face is not always gay and the winds that blow her hair across her eyes are not always the laughing winds of summer. Wildness and danger and the joy of testing their human strength and their human wills in the presence of wildness and danger was the romance that the Anglo-Saxons knew. It was a stern and gloomy romance, but they were a high-hearted folk, and it drew them on. Death might be waiting them in the dash of the waves, but it was a brave happiness to drive their boats through the waters, to hear the sail flapping in the wind, to watch for the sight of a beach or a headland darkening above a toss of foam.

The most important writing that Englishmen have inherited out of the Anglo-Saxon time is the epic, *Beowulf*.^{*} Written in Denmark, as seems fairly probable, carried across to Britain by those who were to be the new dwellers in the island, and there preserved, it is a wonderful revelation of ra-

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cial characteristics that have persisted longer than monuments of brass. Stopford Brooke finds that the qualities of the hero, Beowulf, are to be seen many centuries later in perhaps the greatest of England's sea-captains, Nelson. They were both gentle, and they were both leaders of an indomitable resolution, courageous to the uttermost and capable of inspiring their comrades with their own courage. This gentleness, it is worth observing, distinguishes Beowulf remarkably in comparison with the heroes of the epic stories of the High-German section of the Teutonic race, the *Nibelungenlied*. Siegfried and his fellow warriors of the *Nibelungenlied* are not gentle. Indeed, they are very far from it. They are, perhaps, as courageous as Beowulf, but their courage is selfish and cruel, little more than a mad lust for blood and power. They fight for themselves only, and their delight in battle is almost entirely a delight in destruction for its own sake. Beowulf fights, not in his own cause, but in that of a neighboring people, the East-Danes. He destroys the monster, Grendel, who has been ravaging the lands of the Danes, drinking the blood of the thanes* as he comes upon them in the thane-hall at night, and carrying them off to his hiding place in the marshes. Then Beowulf kills Grendel's mother, when, in revenge for the death of her son, she comes to the hall where the thanes have gathered again, and seizes the man who is chief among the king's liegemen,* tearing him limb from limb and bearing him off to her cave under the sea. There Beowulf seeks

her and destroys her. So he wins, not glory alone, but, beyond that and better than that, the love and loyalty of the people whose savior he has become.

It is the same spirit that animates Beowulf again in his last battle, the battle with the Fire-Drake. The figure of the huge snake or dragon, a creature breathing smoke and fire, is not infrequent in the epic narratives of primitive peoples. Probably we should look upon such monsters of the nonhuman world as symbols of evil and destruction waiting upon the steps of man. The saviors of men have been many in fact and also many in the variety of their forms and their achievements, but the savior of saviors for such a folk as the Anglo-Saxons, surrounded by unknown terrors of unknown lands and seas, was the hero who fought such terrors and beat them back into the darkness from which they came.

It is the spirit in which Beowulf slays the Fire-Drake* and receives his own death-wound that is most important, if we are to think of it as the beginning of that growth of English thought and feeling and endeavor that English writers have left for us. Out of a life of peace and security, seemingly an achievement not to be taken away, honored and loved by his fellows for his high spirit, his generousities, his courage, he goes to the combat because the good of his world demands it. He fights that evil may be less in the world and that good may be more, and this initial impulse of the Anglo-Saxon mind has come down to those of

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us who live to-day in the Anglo-Saxon world. As the centuries go by we shall see it more and more triumphant in the lives of Englishmen. To it we owe the larger life of America, and as an incident of English rule it has carried law and order and human happiness to India and Egypt and South Africa and the islands beyond the sea.

There are two lines in the *Beowulf* that English-speaking folk everywhere ought to remember. Something of the gravity and the tenderness and the sternness of the Anglo-Saxon temper speaks in them. They burn with the practical idealism that has kept English literature and English art and English life safe from both the fantastic and the miry. They are full of promise of such ringing words as those of Nelson, "England expects every man to do his duty," and of those of our own Lawrence, dying and yet unconquered, "Don't give up the ship." Fate, the fixed ordering of what must be, played a large part in the thought and feeling of the Anglo-Saxon, and yet a certain high-hearted consciousness of his own dignity and worth, of what was due to his own soul and his own will, flashed up to meet the overruling of the Destinies. "Weird (Fate) goes as she must," says *Beowulf* as he is making ready for the fight with Grendel, but a little later he has another word about the matter, and this is the thing that should not be forgotten:

Weird often saves
The doomed hero, if his courage holds out.

These are contradictory statements, perhaps, but they are the two faces of the natures of these men who lived in the presence of the mystery of the sea, who felt its power and mastery and knew that at any moment it might bear them down, and who yet were living wills to battle with it until the last long wave rolled over them. That little concluding phrase, "if his courage holds out," has had a great deal to do with the fact that the English-speaking peoples have been steadily triumphant in their foreign wars for now nearly a thousand years.

Even a casual reading of the *Beowulf* makes it clear that the writer of it,—or the writers, for there are those who insist that it is the work of a number of hands,—had a quick and sensitive imagination. He saw his world and the men and women who moved about in it with an eye of swiftly observant interest. What he saw and what he thought of what he saw is too long a story for these pages, but it is worth recording that his first interest seems to have been in the sacrificial heroism of Beowulf. Secondarily he was interested in the creative energy of men,—the work of the smith who forged swords and coats of mail, and the work of other smiths who shaped gold and stones and bits of metal into things beautiful for the eye. These are human interests, both of them, and they center in the activity of man, his power over evil and darkness as real agencies, human and non-human, and his creative mastery of the passive material of his world. One other interest seems to

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have been almost as high as these, interest in the mystery and beauty of the universe. All of these interests have been very vital in the literature of England from the days of *Beowulf*, leader of the warfare against "Chaos and the Dark," to the day of David Lloyd George, also leader of the warfare against "Chaos and the Dark."

There is another Anglo-Saxon poem, *The Wanderer*, very much shorter than the *Beowulf*, a few lines from which will serve to illustrate the more somber side of the Anglo-Saxon temper, its meditative spirit, its brooding upon the problems of the short life of man.

Therefore I may not understand in this world
Wherefore my mind does not grow dark
When I think over all the life of earls,
How they suddenly give up the floor of the hall,
The valiant vassals. So this middle-earth
Every day perishes and falls;
Therefore a man may not become wise, before he lives
A deal of winters in the world. The wise shall be
patient,
He shall not be too hot-hearted, not too hasty in speech,
Nor too weak a warrior nor too heedless,
Nor too afraid nor too exultant nor too avaricious,
Nor ever too eager of boasting, before he knows well.
A chief shall await, when he speaks in boasting,
Until proud-minded, he knows well
Whither the thoughts of his breast will turn.
The wise hero shall understand how terrible it shall be
When all the prosperity of this world stands waste,
As now variously around this middle-earth
Walls stand blown upon by the wind,
Covered with rime, the storm-beaten dwellings.
The wine-halls crumble, the lord lies

Deprived of joy; the warrior-band all dead
Proud by the wall: some war took away,
Carried off; some a bird bore away
Over the high sea; some the gray wolf
Shared with death; some with sad face
The earl hid in the grave.

Deeply as the idea of fate shadowed the Anglo-Saxon mind, however, it had its times of gaiety and of tranquil pleasure. There is something very beautiful, the charm of a fine social restraint and courtesy among simple men, in the following lines from the banquet scene in *Beowulf*:

¹ There was laughter of heroes; loud was the clatter,
The words were winsome. Wealhtheow advanced then,
Consort of Hrothgar, of courtesy mindful,
Gold-decked saluted the men in the building,
And the freeborn woman the beaker presented
To the lord of the kingdom, first of the East-Danes,
Bade him be blithesome when beer was a-flowing,
Lief to his liegemen; he lustily tasted
Of banquet and beaker, battle-famed ruler.
The Helmings lady then graciously circled
'Mid all the liegemen lesser and greater:
Treasure-cups tendered, till time was afforded
That the decorous-mooded, diademed folk-queen
Might bear to Beowulf the bumper o'errunning;
She greeted the Great-prince, God she did thank,
Most wise in her words, that her wish was accomplished,
That in any of earlmen she ever should look for
Solace in sorrow.

One of the engaging figures of some centuries later is that of the earliest Christian poet of Eng-

¹ Translation of John Lesslie Hall (D. C. Heath & Co.).

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land, Caedmon. He was not born with the gift of song, and when the harp passed from hand to hand in the hall, it seemed never possible for him to take it and make music for the recounting of the stories of heroes. Slipping away from his fellows, according to the tale as it is told by Bede, a priest of the church of the seventh and eighth centuries in England who wrote voluminously in prose and verse, Caedmon sought the ox-stable one night and there fell asleep. In his slumbers a vision came to him and commanded him to sing the creation of the world. With the command, there was given to Caedmon also, as it appeared, the power to compose so that, in his dream, he made up the verses demanded of him. In recognition of the gift so bestowed upon him, he was taken into the cloister of Whitby. There the Abbess Hilda had him instructed in the Bible stories, and he wrote them in English verse. It was very sweet and simple and sincere poetry that he made, the stories of Genesis and Exodus and Daniel, often, indeed, no more than literally transcribed, but again colored now and then by the writer's own religious and imaginative sense.

There are Christian elements in the *Beowulf*, in all probability later additions to the work of the original writer, but it is easy to see in that work in its pagan portions characteristics of the Anglo-Saxon temper that made the later English so ready to welcome Christianity. It is only to imaginative peoples that the romance of adventuring appeals. Perhaps in a simple sense, imagination is, after all,

only the power to discover implications of the hidden in the seen, of the unknown in the known. For the men of Britain, the mystery of the unknown awaited the voyager at the end of the voyage and also haunted that other distance toward which the soul of man was inevitably hastening. So it happened that in Caedmon's day, remote though Britain was from Rome, "English apostles," as Ten Brink* notes, "were unweariedly active among the still pagan German tribes on the continent." No doubt it was in part due to this remoteness from Rome, further, that British religion, both English and Irish, was always liberal and national, always inclined to assert itself against authority, always ready to maintain itself against the dominance of an ecclesiastical system. Caedmon's poetry, written in the Old English when religious writings in other countries more generally employed the Latin, is but part of the independence of the English church and the English people, part of that development of an individual life and an individual literature that has distinguished England.

One other literary name it is important to remember, the name of Alfred, perhaps the gentlest of great kings. In rough and untutored ages, when tribe is fighting with tribe and chieftain with chieftain, the rulers of men are, with few exceptions, hard and powerful and relentless. Alfred, however, was not simply a ruler of men. He was further a fellow countryman of those whom he ruled. No less than Beowulf, he was a people's

king, and his cares and his interests entered into their lives. They were his people, and there is a very homely kindliness in the writings in which he tells about the affairs of his kingdom or reports the discoveries of those who have come back from their voyages and told him their stories. These are matters of his own or related lands and peoples, but Alfred was of an open mind. He wanted to know and he wanted his people to know more about the world beyond their own immediate horizon. He translated, therefore, the *Consolations of Philosophy* of the Roman philosopher, Boethius, the *Pastoral Care* of the great Pope Gregory, to whom is ascribed the Christianizing of England, and the *History* of the Spaniard Orosius. These are more than literal renderings of his originals, and we see Alfred himself in them as we see him in his own writings, very human, very gracious, and with it all kingly.

These are the things that are perhaps most particularly to be remembered in this Anglo-Saxon period of English literature, the *Beowulf*, the songs of Caedmon, Beda's *Ecclesiastical History*, and the writings of King Alfred. One more name should be added here, not so important and yet not to be passed over, that of the religious poet Cynewulf, author of *Juliana*, *Christ*, *Elene*, the *Fates of the Apostles*, and probably other poems about which we are uncertain. The thing of first interest in this record is perhaps the circumstance that English literature began as soon as there was at all a settled order of life in Britain. Writers chose

early to use their native tongue, and not Latin. A thousand years before Frederick the Great of Prussia was spending his youth on the study of French, rather than on the study of his own language, because, to quote Macaulay, "Germany had not yet produced a single masterpiece of poetry or eloquence," the Low-German speech of Britain was starting on its course of unparalleled development, a development of life as well as of speech. In the island security that was Britain, the development of both life and speech was the more possible because of the free and adventurous spirits that have always animated Englishmen.

It was with the reign of Alfred that England became more nearly a land of one people and could begin to grow into the arts of peace and a settled order. The Anglo-Saxon world had reached one stage of its material expansion. It had spread out into the islands that were the farther rim of Europe. Now it was setting forward on the expansion of its inner spirit, the life of the mind, the life of the hearth and the home, the life of established relationships between men of common blood, of common ideals and aspirations, social, political, and moral. This is the period when the tales of gleemen sung about the hall to the music of the harp pass into the more enduring form of the written word. It is the written word that makes a literature, and in the monasteries and abbeys of England men were eagerly and joyously copying the written words of others, making the wisdom of books their own, and out of their own

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experiences setting their own thoughts in order for other men to read after them. As a spring can not rise above its source, so a literature can not rise higher than the life that feeds it, but the lives of Englishmen in their new land were already full of a spontaneous activity, thrilled with a noble joy in the world about them, ready for the larger tasks of a growing civilization.

CHAPTER III

THE NORMAN-FRENCH EXPANSION

Here in America we are a very composite people. The love of liberty that as Anglo-Saxons we took to Britain and then in our wider sea-faring brought across the Atlantic has been the lure for many out of other lands where they have not been able to establish a free world of their own. It must not be forgotten, however, that before we left the mother-land we were a people combining several racial stocks. Over a large portion of England, the original Britons were probably almost exterminated, but in other portions of the land numbers of them no doubt remained, and in Wales, in Scotland, and in Ireland they formed still nearly the entire body of the population. The Celtic blood has mixed with that of Angles in all the years, and there are brown eyes as well as blue among the English folk. It is but reasonable to think that the Celtic admixture brightened the original Teutonic strain and made it more elastic and flexible and warm. That there was already a freer play of the faculties in the Low-German section of the Teutonic world than in those who stayed beyond the Rhine is apparent, but the English temper must certainly have been happily en-

riched by the union with itself of the livelier spirit of the Britons. The same spirit has come to America with the immigrants from Ireland, and it has contributed something that we would not willingly do without.

The Norman Conquest* in the eleventh century—and the year 1066 is one to fasten in the mind—brought a new and a valuable addition to the racial qualities of Englishmen. Coming from Normandy in France, although originally Norsemen from Scandinavia, the Norsemen had intermixed with the French, marrying French women, and they had been closer to the civilizing influences that radiated from Rome and that were only now beginning to find other centers. They had acquired a social polish and a feeling for some of the external arts of life beyond what had so far penetrated to England. The Norman carried his bravery with an air, and the pomp and circumstance of life as a splendid panorama followed in his train. In present-day cartoons of the Great War, France is a woman and John Bull's doughty figure is always thoroughly masculine. It is not without significance that fashions for women originate in Paris and fashions for men in London. From the cut of a man's coat in nineteen-eighteen to the Norman Conquest is a far cry, and yet it was just the infusion of the Norman blood that at least made it more likely than before that London, and not Vienna or Berlin or Madrid, should have the best taste in men's clothes. If we assume that there is something like a causal relation here, we



TAILLEFER, the gigantic Norman minstrel,

“Chanting loud the lusty strain
Of Roland and of Charlemain,
And the dead who, deathless all,
Fell at famous Ronceval,”

as he rides before the Norman host and challenges the Saxons to
single combat at the battle of Hastings.—*Illustration for Edward
Bulwer Lytton's “Harold.”*

shall find it easier to realize that the Norman gave to England a regard for nicety, for distinction, for the things that mark off the superior man from the common man, the finer likings from the grosser inclinations.

For a time, with the spread of Norman castles over England, it seemed as if there were to result a suppression of the liberty-loving character of Englishmen. There was a struggle, hard and long, but in the end the Norman was absorbed. England remained a democracy in its spirit, not yet, of course, a democracy in its governmental forms, but it was now a democracy with aristocratic tastes, that is, with the tastes of those who know what is good, what is best. An aristocracy is not necessarily bad. What is bad in its very nature, as the world has pretty well decided, is an autocracy. Englishmen have fought autocracy steadily for as long a time as we know anything about them, and the years following the Norman Conquest were a very interesting part of the great struggle.

The first consequence of the Norman rule in the land was the lessening of the things written in English by Englishmen. There is reason for believing that at the height of the Anglo-Saxon period the literature of England was richer than the contemporary literature of any other European country. For a century and a half after the Conquest there was a great break in the development of literary expression. Norman priests were in the ecclesiastical establishments, and it was there that the art of letters was cultivated. During this

period there was a great writing of chronicles, either in Latin or in Norman-French. They are very valuable historically. They throw a great deal of light upon the intimate life of the time, but they are not interesting to the ordinary reader. They were a part of the influences, however, that were to bring England and English scholars nearer to Paris, the seat of learning of the Middle Ages.

The writing of chronicles is in itself rather a matter-of-fact than a literary occupation, but in the twelfth century a more literary character shows itself in two tendencies. Writers were beginning to tell stories, and their tales have a romantic and imaginative quality in that they report things that have occurred in distant places and distant times. Other writers were developing a semi-monastic, semi-mystical passion for the delicacy and purity and gracious tenderness of woman. In both of these tendencies there seems to be a touch of the Norman fancy. The tales that are told have at least a flavor of the courtly. They might very well be told to courtiers for their entertainment. The verses that celebrate the charms and the virtues of woman may have come from the monastery and they may symbolize the love of man for Christ, or his devotion to an ideal conception of womanhood looking to the Virgin Mary, but through them there runs a growing sense of chivalry.

Next to the *Beowulf*, the English legendry that has been of most importance for literature is the body of stories that gathered about the name of the mythical King Arthur. How they came into

being is a more or less vexed question, because they seem to have had a variety of sources. What is chiefly to be noticed, in respect to that matter, is that they bring together the Celt and the Saxon and the Norman. They are stories of bravery, of bravery matching that of the heroes of the *Beowulf*. Moreover, in the fashion of the Anglo-Saxon poem, it is a bravery that spends itself for others. So much at least may be said by way of connecting the Arthurian cycle with the Anglo-Saxon tradition.

Mainly the stories of Arthur and Merlin and the knights of the Round Table are to be traced to Wales and to Brittany in France. Arthur was a Celtic king who fought to preserve his people, although in the expansion of the stories his Celtic character is more or less lost sight of. It was perhaps inevitable that it should be so, when the storytellers made him a Christian king devoted to the ideals of the Christian world. In fact, while in one sense the figure of Arthur recedes more and more into a mistiness as of fairyland with the development of the legend, the motives and impulses that inspire him become more and more those of the writer's own day. What these motives are it will be well to consider briefly, although it will not do here to deal with them too minutely or to distinguish too exactly when or how they severally arose.

The name that is first to be associated with the Arthurian cycle is that of Geoffrey of Monmouth.* Employing Latin and addressing himself more par-

ticularly to courtly Norman circles, he wrote a chronicle of the Kings of Britain, in which, while he made pretense of following a book that had been brought over from Brittany and that had there been written in the British speech, he was very certainly inventing the records and romancing freely. That there were floating stories of a King Arthur and that he made use of them is without question, but in his hands these stories took a more engaging and more wonderful shape. One of the books of the chronicle is devoted to the mage,* Merlin, and through his influence upon the story, the human king is endowed with a supernatural glory. Some forty years later Wace made a translation of this into French, and, following this, Layamon, a priest of Lancashire, made a translation of it into Early English. Wace and Layamon called their translations the *Brut*, because they assumed to take the line of British kings back to Brutus, the great-grandson of the Trojan, Aeneas. In the same way, Virgil had called his poem the *Aeneid* in accordance with his attempt to make the Trojan hero, Aeneas, the founder of the Roman line.

Here, then, we have the three major elements of English life at work upon the most important body of English legends. It has first the Celtic glow, the play of an airily fanciful imagination. Magic runs through it, and the enchantment of fairy music. Fairies haunt the Celtic literature of Ireland still, and they have not been absent from the pages of Irish history since Arthur's day. A

Celtic supernaturalism plays forever about the knights of Arthur's court and about Arthur himself, but he is thoroughly Anglo-Saxon in his warfare with the anarchic evil about him, in his effort to establish a moral order. Further, his kingly rule is the reflection of a mystic Christianity, and the Norman chivalry, the Norman grace and beauty, the Norman delight in the courtesies and refinements of love have taken possession of the stories and made them fit for the ears of princess and courtier and gallant.

The form in which the Arthurian legends are best known in prose is that of the *Morte d'Arthur* of Sir Thomas Malory, written some time in the fifteenth century. The English of this version, being of a later period than that which we are here considering, is sufficiently modern for comparatively easy reading, and it is richer in that life of the imagination that makes literature. A brief extract cannot fully reveal the spirit of the Arthurian stories, but that which follows shows the medieval absorption in magic and enchantment, in chivalric bravery, in knightly courtesy, in an ideal of Christian nobility and high endeavor.

Now rideth Sir Galahad yet without shield, and so he rode four days without adventure. And at the fourth day after evensong he came to a White Abbey, and there he was received with great reverence, and led to a chamber, and there he was unarmed; and then he was ware of two knights of the Round Table, one was King Bagdemagus, and that other was Sir Uwayne. And when they saw him they went unto him and made of him great solace, and so they went to supper. Sirs,

said Sir Galahad, what adventure brought you hither? Sir, said they, it is told us that within this place is a shield that no man may bear about his neck but if that he be mischieved or dead within three days, or else maimed forever. Ah, sir, said King Bagdemagus, I shall bear it to-morrow for to essay this strange adventure. In the name of God, said Sir Galahad, I agree right well thereto, for I have no shield. So on the morn they arose and heard mass. Then King Bagdemagus asked where the adventurous shield was. Anon a monk led him behind an altar where the shield hung as white as any snow, but in the middes was a red cross. Sir, said the monk, this shield ought not to be hanged about no knight's neck but he be the worthiest knight of the world, and therefore I counsel you knights to be well advised. Well, said King Bagdemagus, I wot well that I am not the best knight of the world, but yet I shall essay to bear it. And so he bare it out of the monastery; and then he said unto Sir Galahad: If it will please you I pray you abide here still, till ye know how I shall speed. I shall abide you here, said Galahad. Then King Bagdemagus took with him a squire, the which should bring tidings unto Sir Galahad how he sped. Then when they had ridden a two mile and came in a fair valley afore a hermitage, then they saw a goodly knight come from that part in white armor, horse and all; and he came as fast as his horse might run, with his spear in the rest, and King Bagdemagus pressed his spear against him and brake it upon the white knight. But the other struck him so hard that he brake the mails, and thrust him through the right shoulder, for the shield covered him not at that time; and so he bare him from his horse, and therewith he alighted and took the white shield from him, saying: Knight, thou hast done thyself great folly, for this shield ought not to be borne but by him that shall have no peer that liveth. And then he came to King Bagdemagus' squire and said: Bear this shield

unto the good knight Sir Galahad, that thou left in the abbey, and greet him well from me. Sir, said the squire, what is your name Take thou no heed of my name, said the knight, for it is not for thee to know nor for none earthly man. Now, fair sir, said the squire, at the reverence of Jesus Christ, tell me for what cause this shield may not be borne but if the bearer thereof be mischieved. Now sith thou hast conjured me so, said the knight, this shield behoveth unto no man but unto Galahad. And the squire went unto Bagdemagus and asked whether he were sore wounded or not. Yea, forsooth, said he, I shall escape hard from the death. Then he fetched his horse, and brought him with great pain unto an abbey. Then was he taken down softly and unarmed, and laid in a bed, and there was looked to his wounds. And as the book telleth, he lay there long, and escaped hard with the life.

Important as the Arthurian cycle of legendry was and much as it enriched English thought and feeling in bringing these different forms of aspiration and imagination together, it was only one of a number of forms of metrical romance. In the main the work of unknown authors, they may be divided into five classes, those dealing with,—first, Arthur and his knights; second, Charlemagne;* third, the Siege of Troy;* fourth, Alexander the Great;* and fifth, other subjects not included in the preceding four. That there is such a variety of forms and that they go so far afield is itself a mark of the enlarging range of human interests now pressing upon the English mind.

In the passage of the Arthurian stories from the Latin through the Norman-French to the older speech of the island, we can see the growth of the

Anglo-Saxon speech. It has maintained itself as the language of the larger body of the people, and at the beginning of the thirteenth century it is the language of England. Now, however, it is a richer and a fuller language, because it has taken in foreign words, it has become more flexible, it is capable of expressing finer distinctions of thought, and, by the wearing conflict of its various elements, it is in the way to lose the cumbrous inflections that still, in our present day, embarrass the kindred languages of Europe. It was because of this ultimate loss of inflections that the German grammarian Grimm predicted that English would be spoken more and more over the world and become finally the universal world-language.

One further consequence of the Norman Conquest must not be overlooked. Anglo-Saxon poetry was alliterative, that is, it employed initial or head rhyme, rather than end rhyme. Each line of Anglo-Saxon poetry was normally divided into halves, and in the first half two accented syllables began with the same letter, and one of the accented syllables in the second half began with this same letter. For alliterative purposes all vowels were accounted the same, but that was not a consideration of much moment, because initial letters were usually consonants. Two lines from the *Battle of Maldon*,* not modernized as the selections given in this book are in the main, are shown below in illustration of the alliterative system, and the alliterating letters are printed in italics.

fræn to gefeohte; ongan thá forth beran
 gár tō gūthe; hē haefde gōd gethanc.

Modern English poetry employs end rhyme, that is, rhyme at the end of the line, and end rhyme came in at this period with the Norman-French and the influences of Latin and French scholarship. The change was one from strength, a sort of pounding and insistent emphasis, to a greater refinement, variety, ease, and complexity. All this, of course, made for greater fullness in the expression of thought, while life itself and man's ideas about life were also growing fuller.

Fruitful as this period was in the life of Englishmen and in the development of the Englishman's speech, the two centuries and more following the Norman Conquest were a time of interrupted literary productivity. It is during these two centuries, nevertheless, that English poetry as distinct from Anglo-Saxon poetry had its beginning. There are several names of poets to be remembered here, mainly as literary landmarks and not as writers interesting in themselves and in what they wrote. Robert Manning (circa 1260-1340), sometimes known as Robert De Brunne, wrote *The Handlyng Synne* (The Sinner's Manual) and another metrical chronicle of England like that of Wace called the *Brut*, and in part translated from Wace's work. Richard Rolle of Hampole (circa 1290-1349) is to be remembered for his long moral work, *The Pricke of Conscience*. It is divided into seven books, the first being "Of the beginning of Man's life," the

second, "Of the Unstableness of this World," the third, "Of Death, and Why Death is to be Dreaded," the fourth, "Of Purgatory," the fifth, "Of Domesday," the sixth, "Of the Pains of Hell" and the seventh, "Of the Joys of Heaven." Inasmuch as the total of these seven books amounted to 10,000 lines, the equivalent in words of a number of Shakespeare's plays, and inasmuch as in the sixth book the reader is still lingering in the "Pains of Hell," it is not possible to regret that a minute knowledge of the work is not essential to a liberal education.

The poems of Laurence Minot (circa 1300-1352) are much more cheerful and entertaining. They are not many and they are short, but they have the glamour of romantic battle and they make literature more closely a part of the development of national life. England had now become a united people under her king. She had established foreign relations and foreign interests, and foreign warfare had intensified the national consciousness.

It will be well to bear in mind that the literary development of the period was thoroughly in agreement with the political. The Englishman had accepted a foreign speech in a measure, and had made it part of his own. He had grown tolerant of new ideas and had permitted them to quicken his mind. Tolerance is itself a democratic thing, making the not-self the equal of self. At the same time the foreign language and the foreign ways, coming to the island as the speech and the manners of a conqueror, had been reduced to the level of

partnership. As an autocratic imposition upon the life of the nation, they had been rejected. The native speech and the native ideals of life maintained themselves as the basis of the national spirit and its outward expression. The poems of Laurence Minot, for instance, are to be read as writings in a developed Anglo-Saxon, not as writings in a developed Norman-French. The Anglo-Saxon sentence, like the German sentence of to-day, was somewhat clumsy and heavy. The Norman gave lightness and movement, grace and ease, both to speech and to life, but as a people and a body of institutions, the English did not surrender to the Normans. They only made them a part of themselves. How much the Norman Conquest contributed to the even development of the English temper, it would be hard to say in set terms, but it was extremely important. The German of to-day is in a high stage of development in some respects, while in other aspects of his nature, no doubt in great measure because his growth has been more isolated, because he has been High-German, he remains more or less primitive. It was the great good fortune of England during this period to become more various and many-sided than other peoples, not even excepting her only real rivals, France and Holland; and her growth in civilization and in the literary expression of the ideals of civilization has been uniquely well rounded and uniform. As a result of this, the Englishman has seldom exhibited the anomaly of seeming to be at once a cultivated man and a barbarian.

Politically, this was the period of the powerful Angevin* kings, and the period when the people wrung from their rulers the Great Charter,* the enduring document of English liberty to which all their later democratic expansion looks back. There must be rulers, if a people is to be a nation, and strong rulers were needed then as now, but from this time on Englishmen were watching their rulers to see that they did not become absolutists. The maintenance of liberty by any people is dependent very largely upon the accordant maintenance of a liberality of mind in the public sentiment upon which the national life rests. It was that liberality of mind that the Norman Conquest forced powerfully upon Englishmen. At first it brought differences, intense and bitter animosities, but after that the reconciling of differences and the gradual fusing of them all into the larger and the wider view.

CHAPTER IV

THE ENGLISHMAN'S HOUSE IN ORDER

In comparison with earlier ages, the England of the middle of the fourteenth century was a world of light and beauty. The various influences that had been at work since the coming of the Normans had reached their flower. The scholars of the church were emancipating themselves from their subjection to the letter. Rome, assuming a temporal headship of the nations of Christendom, was pushing her assertions of authority in the affairs of England until she was meeting the resistance of king and priest and noble. New questions were being raised, and these questions called for the judgments of minds more nicely trained than those of the earlier churchmen. In the cloister there was a livelier animation, more of the fence and parry of wit, and in the world outside there were gayer colors along the highway, newer and more various fashions of doublet and hose and of my lady's train at court.

At no time before had there been so much bustle and stir in England. Men were actively and eagerly bent upon their affairs. Often, too, they were at variance about them, but they had established a *modus vivendi*, a mode of living together, a sys-

tem of reaching decisions with regard to their common activities. It is the virtue of democracy that it permits men to wear different coats, to entertain opposed opinions, to seek or avoid heaven as they choose, without coming to blows about it. In comparison with the rest of Europe, the England of the fourteenth century was a democracy, and it was not impossible that some day the Saxon hind* should go belted and spurred or that he should be sent as a legate to debate matters of state with the ministers of kings overseas.

In this world there are three names of first importance, exclusive of the wearers of crowns and the wielders of swords. They are William Langland (1332-1400), John Wyclif* (1324-1384), and Geoffrey Chaucer (1340-1400). That there are three of them and that they are contemporaries would be remarkable, if it were not for the three centuries of preparation for them, because each one of them is more important than any preceding English writer, except the unknown author of *Beowulf*. Some lesser names are not to be forgotten, and first of them, because he was born with the beginning of the century, in the year 1300, and also because our English prose looks back to him as its founder, even though, to quote Professor Krapp, it is written in "the language of a grown-up child," is that of John Mandeville.* The reality of his existence and of the travels of which he makes record in *The Voyaige and Travaile* has been questioned, but the account of his experiences, at least, exists. As he tells it, he visited Palestine,

India, and other countries, but he reports too many marvels for a modern reader to accept any great part of it.

John Gower (1325-1408), a country gentleman of Kent, was the author of a number of long poems in French and Latin, *Vox Clamantis*,* *Confessio Amantis*,* *Speculum Meditantis** and others that earned him the title of "the moral Gower," but that have not kept him alive for readers of our day.

Then we come to Wyclif, vicar of Lutterworth in Leicestershire, and he is, not a name, but a man. Besides some important work in translation, he wrote tracts and pamphlets in advocacy of reform in the church. They were the work of an active mind, well trained in the learning of the time, impatient of evil and of the prevalence of abuses in the church of his day. He was an Oxford man, a student of theology and of the dying scholastic philosophy of the Middle Ages, and the activities of his long life were largely associated with his university. Huss,* the Bohemian reformer, who was in part the inspiration of Luther,* was a disciple of Wyclif's, and so one of the great movements helping to make possible our modern world draws its light and its guiding from the English thinker. One item of his doctrine and attitude toward the church was that of his emphasis upon the authority of the scriptures in opposition to the authority of the ecclesiastical system, that is, of the medieval church with its Pope, its Cardinals, and its Councils. The great Puritan Reformation,

centuries later, grew out of this same distinction between the claims of tradition—interpretations of doctrine handed down from priest to priest—and the claims of the written word. It was in the maintenance of this position that the Pilgrim Fathers came to the shores of Massachusetts and set up the democratic church of the New World. Under Wyclif's inspiration there went out from the Oxford of his day the "poor priests," who preached the simple doctrines of a moral life in obedience to the teachings of Christ.

As a consequence of his views and his activity in promoting them, Wyclif came into conflict with the authorities of the church, but in part his cause found itself at one with that of the English people and the English king in their resistance to the pretensions of the Pope. Wyclif was so swept into the larger currents of national life, and, in the large body of controversial writings that he poured forth, he more and more employed the English language in place of the Latin which was the prevailing medium for use in learned discussion. Moreover, while it is not known how much of the writing he may himself have done, a translation of the whole of the Bible from Latin into English, the first to be made, is associated with his name. The things that he wrote are not now interesting in and for themselves, but they were a very real part of the larger life of the world that was then flowing through England and of the independence of mind that has so largely gone out of England to other lands.

The second of the three major names of the period is that of William Langland, the author of a *Vision Concerning Piërs the Plowman*. The man himself is a shadowy figure, perhaps a combination of several figures, and we do not know that he was responsible for all of the writing that goes under his name. His work is a mass of more or less confusing symbols, Do-Well, Do-Better, Do-Best, Fals Semblant,* Conscience, Lady Meed, allegorical figures all of them, but, difficult though it may be to see what he means in some particular place, the general spirit of the work and of the man is unmistakable. He is in revolt against the evil that he sees in the world about him, and perhaps we can best understand something of that from his picture of Lady Meed. The corruptions in the church, the brotherhood of man, the deceitfulness of riches set off against the nobility of toil, and the might of love are his themes. Lady Meed has two aspects in the poem, and they are very confusing. She is reward and she is also bribery. It is right and just and heedful that men should work for a reward, but it is not easy to determine when that reward ceases to be honest, when it becomes a bribe for the priest and makes him unmindful of the precepts of religion, when it darkens the judgment of the judge on the bench so that he cannot do justice, when it flaunts itself in the gay robes of wanton pleasure and debauches king and courtier.

This was in the middle of the fourteenth century, and the poem is remarkable as the first great

monument in English speech of the long struggle that the unfortunate and the dispossessed, the oppressed and the down-trodden, waged for social as distinct from political justice. It is the beginning of the assertion of the rights of the industrially weak against the domination of the industrially strong. It is Piers the Plowman, the common man following the furrow, who has the visions of the world as it is and who sees the "field full of folk," of whom

Some put them to the plow, complained very seldom,
In planting and in sowing worked very hard,
And won by their labors that which gluttony destroys.

That human nature was very interesting to Langland appears abundantly in the liveliness of his portrayal of this field full of folk. Men of all sorts pass before us as in a procession, and indeed among them there are pilgrims and palmers seeking the shrines of saints, like those of Chaucer's *Canterbury Tales*. For some of them Langland has a sharp and biting tongue. They are liars and tricksters, dishonest knaves who live in pride and luxury by the labor of others. The picture of society as Piers sees it in his visions is far from happy or hopeful. None the less, Langland believes in man in general, the common man, not the spiritual and secular rulers of England, and he comes back again and again to his faith in Parliament.

It is to be observed that the England of Langland's day had become an England of Parliaments. The witenagemot,* or gathering of the wise men

of the Anglo-Saxons, had now developed into a more definitely established legislative body. This is Langland's hope for the regeneration of his world. The book appears to have appealed powerfully to the common man. It voiced his feeling for the inequalities of human conditions and the wrongs suffered by the lowly, and what the critic may feel as its occasional obscurities and confusions was but part of the hot passion of the man through which he achieved his power over other minds.

There have been those who have felt that the fourteenth century was not an age of light, as was suggested at the beginning of the chapter, but an age of darkness. The writings of Langland give color to this view, and it is not to be forgotten, to be sure, that during this century England suffered four visitations of the great pestilence. On the other hand, it was a time of extraordinary intellectual ferment, of the setting in motion of many new forces that were to bring light, and of a growing differentiation among men in their occupations and ways of life, bringing new problems and perplexities, and at the same time, no doubt, adding to the variety and interest of the world as it was. Externally, even, this variety was interesting, because men wore clothes of different cuts and colors in keeping with their trades and crafts. The spectacle of the field full of folk as it came before the eyes of Piers Plowman in his vision must have been one of a very lively charm, gayer and more richly variegated than such a spectacle would be now, because at that time men no less than women went

abroad in bright colors. The natural world, too, is beautiful in Langland's verses, and the poem opens with lines that are memorable for their showing of that delight in landscape, in fields and flowers and in clouds drifting over distant hills, that still makes Englishmen lovers of the country.

And on a May morning on Malvern hills,
There befell me a marvel of magic, it seemed;
I was weary with wandering, and went me to rest
Under a broad bank by a brook's side,
And as I lay and leaned and looked in the water,
I slumbered in a sleeping, it sounded so merry.

In this period also there is another company of men and women who could but have filled the eye with pleasure, the Canterbury Pilgrims of Geoffrey Chaucer. They have interested, not simply scholars and students, but all the world. Whatever of gloom there may have been along the highways of England where they traveled on their way to the tomb of Thomas à Becket,* they at least gave light. Chaucer was the first great English poet, and there are some reasons outside of the man himself for his being so. One important contributory cause was the unification of the English language that had now measurably been achieved. Probably for the several reasons that the early Danish settlements had been in the east of England, that the Normans were there in larger numbers, and that it was in more frequent communication with the mainland through the eastern seaports, the dialect spoken in the eastern Midland was taking the place

of the others, as the more advanced, and becoming the basis of the enduring language of England. Chaucer was the poet, therefore, not of London or Kent or Northumbria, but of England. To this process of unification in the language, Chaucer was himself a debtor for his more universal currency, and to it he was also directly a contributor. His



GEOFFREY CHAUCER

poetry was not a little influential in making it permanent.

Again, Chaucer's own personal experiences were such as fitted him to be the voice of the larger national life that had now made Englishmen one people. He was courtier, soldier, diplomat, member of Parliament, Comptroller of the Customs, Clerk of the King's Works. His varied activities, taking him to France and Italy, gave him an enlarged view of men and manners and the life of the world. He wrote, not as a scholar, although he is

reported to have studied at both Oxford and Cambridge, not as a churchman, although he was not an irreligious man, not as a fawner upon the royal favor, although he was employed in the king's service and the great John of Gaunt* married his wife's sister, but as a man of the world, eager-eyed, ready of sympathies, gracious, human, tolerant.

Several periods and influences are to be recognized in Chaucer's work, French, Italian, and English, but we need not concern ourselves with the different qualities that distinguish them. His most important writing, the *Canterbury Tales*,* is English, English in scene and tone and treatment. Nothing else of his is so genuinely wholesome, so full of a broadly sympathetic humanity. It shows a lively sense for human weaknesses, for the venal and corrupt in church and state, but it is not bitter, as is *Piers Plowman*. Very probably that is to be accounted for by the difference between the lives of the two men. Chaucer was comparatively fortunate and happy. Langland was relatively obscure. He seems to have married unwisely, and for the greater part of his life he was compelled to give himself to tasks below his quality. One thing the two writers have in common, a delight in the beauty and freshness of nature. It appears very likely, too, that both of them had some sympathy with the Lollardy* of Wyclif's "poor priests." Certainly the poor parson fares better in the prologue to the *Canterbury Tales* than does the monk or the friar.

A good man was there of religion
 And he was a poor parson of a town,
 But he was rich of holy thought and work;
 He was, besides, a learned man, a clerk.

Wide was his parish, with houses far asunder,
 But he cared not for either rain or thunder,
 In sickness or mischance to visit all
 The farthest in his parish, great and small,
 Walking and carrying in his hand a stave.
 This noble example to his sheep he gave,
 That first he wrought and afterward he taught.
 Out of the gospel he the teaching caught,
 Adding a figure of his own thereto;
 That if gold rust, what then will iron do?

One or two other names of this period are entitled to mention. John Barbour, Archdeacon of Aberdeen (1316-1396), wrote *The Bruce*, in Northern English, or Scotch, in it praising his fellow Norman, Robert de Bruce. James I. of Scotland (1394-1437), kept prisoner in England for about eighteen years by Henry IV., was there given the best education to be had at the time, and there married the Lady Jane Beaufort, the grand-daughter of John of Gaunt.* His best and longest poem, *The Queen's Quair* (or Book), found its inspiration in Lady Jane Beaufort, whom he one day saw walking in a garden outside his prison window. The poet, having wakened from a sleep, is reading from *De Consolatione Philosophiae*,* as the poem begins, when he looks out of his window and finds himself falling in love with "the fairest and freshest youngé flower," the Lady Jane Beaufort. This

is interesting, not only as revealing the poet, but also as showing the wide interest given in the Middle Ages to the book of Boethius.* As we have seen, King Alfred busied himself in translating it, and again it appears in translation in Chaucer. King James is linked to Chaucer again by his employment of the stanza in which Chaucer wrote his *Troilus and Cressida*,* a stanza of seven lines, iambic* pentameter,* rhymed ababbcc. From the kingly author who employed it, this stanza has since been called the *rime royal*. The poets, with Chaucer, were now using end rhyme, although Chaucer's contemporary, Langland, still used the alliterative Anglo-Saxon verse.

The hundred years and more following Chaucer were peculiarly barren of new literary productions, but in 1474 William Caxton set up the first printing press in England. There was consequently a great increase in the distribution of literature already written. That innovation made possible an interest in and a love for literature on the part of the common man not to be dreamed of at an earlier time. One other consequence of the invention of printing is to be noticed. It had a very pronounced influence in fixing language in the state in which it found it. As the English language was a more developed language than any other when it went into printed books, perhaps some centuries in advance of the languages of central Europe, it became a settled language at a more advanced stage than any other and has so remained.

One literary development of the period is both

interesting and characteristic of the popular life and feeling of the time. Largely during the fifteenth century, there grew up an extensive ballad literature, a great deal of it centering around the romantic figure of Robin Hood. *The Nut-Brown Mayde*, *Sir Patrick Spens*, *Chevy Chase* are among the more important of these ballads. They are stories of action, of heroism, of gay adventuring, and they are more or less representative of that good-natured battling with established authority that has at all times kept English life wholesome and sweet-tempered, on the one side, and on the other has held the oppression of masters back from becoming too severe and embittering. The ballad stanza has so distinct an atmosphere of its own, is so much a part of the free life of Englishmen, that it carries to its use in the present day the flavor of romantic adventure. Loosely, it is a stanza of four lines, of which the first and third are iambic tetrameter* and the second and fourth iambic trimeter.* The second and fourth rhyme together, and the first and third may rhyme together and may not. The following stanzas from one of the poems in the Robin Hood series illustrates the form of this balladry and its spirit of insurgent freedom.

The first loud blast that he did blow,
 He blew both loud and shrill;
 A hundred and fifty of Robin Hood's men
 Came riding over the hill.



ONE OF THE HEROES OF THE ROBIN HOOD BALLADS.—*From drawing by Louis Rhead.*

The next loud blast that he did give,
 He blew both loud and amain;
 And quickly sixty of Robin Hood's men
 Came shining over the plain.

"Oh, who are those," the sheriff he said,
 "Come tripping over the lea?"
 "They're my attendants," brave Robin did say,
 "They pay a visit to thee."

They took the gallows from the slack,
 They set it up in the glen,
 They hang'd the proud sheriff on that,
 Released their own three men.

The *Beowulf*, presumably written not later than the fifth century, the Arthurian legends, collected and expanded and made one of the great literary works of the period under the title *Morte d'Arthur*, by Sir Thomas Malory about 1470, and published by Caxton, the first English printer, in 1485, these and this ballad literature are the most distinctively English writings of moment so far. They are all of them expressions, not of the feelings or ideas of a class, but of the general temper of Englishmen, their love of liberty, their idealism, their steady effort toward the betterment of themselves and the life about them, their practical readiness in meeting difficulties and reshaping the life of to-day in the new molds of to-morrow.

This period during which English life and thought were taking firmer shape was a long and various one, and perhaps it is well to look back at some of its more striking phases. They include

the expansion and liberalizing of religious ideals through the influence of Wyclif; the growth of a more active social consciousness and a livelier interest in the personal as distinct from the political welfare of the common man in Langland; the beginning of a cosmopolitan spirit and wider delight in human nature in Chaucer; the absorption of a body of foreign speech into what becomes finally a more unified language; the growth of a happily romantic interest in common life in the ballads; the establishment of the printing press; a general enrichment of life, language, taste, learning, and the range of human passions, ideas, and pleasures through the coming of the Normans. It is a period of centuries, but nowhere else in the world during the same length of time had so many influences played upon the moral, mental, and material life of the mass of a great people. Nowhere else had a great people in so great a measure responded to such influences, attaining steadily more open minds and more independent judgments, keener delight in life and a wider sense of its values. Something of the same sort may seem to have taken place in Greece, but Greek civilization, as we know it in Greek literature, was the civilization of a leisure class living upon the toil of slaves. It was not a civilization of the whole mass of the people. There were various levels of life in England at this time, certainly, but all men were Englishmen, at whatever level, not Greeks, on the one side, and helots,* on the other, and they were going forward together.

CHAPTER V

THE GRECO-ITALIAN EXPANSION

Although the learning of the Middle Ages was almost entirely shut up within the monasteries, it was inevitable that that learning should finally discover the Greek and Latin writers and with them the Greek and Latin culture. One Greek, indeed, played a large part in the medieval philosophy of the schoolmen, Aristotle. For a time, he seems almost to have been transplanted out of the pagan world into the center of the Christian system. Ultimately, however, he did not disturb that system so much as did the other writers,—the artists, the poets, the dramatists—with whom the monkish student more gradually became acquainted. Perhaps we have sometimes a way of thinking of the Renaissance,* or Revival of Learning, as the sudden establishment of a new order of things in the society of Europe, but that is hardly true. It was a slow growth and its roots go a long way back, but in Chaucer's day it had already achieved brilliant things in Italy, where we associate with it the great names of Dante* and Boccaccio* and Petrarch,* of Michelangelo* and Raphael* and Fra Angelica.* We shall have to say, indeed, that Chaucer himself came under the influence of the

great movement. That it was through Italy that it first affected the world most profoundly was natural enough, because Italy was at once the center of the Christian world and the storehouse of a large part of the documents and memorials of the older culture. In a day when the writings of men existed entirely in manuscript, when they could not be distributed by printed copies, that was a very important matter. Remembering that Chaucer visited Italy and that the story goes that he there met Petrarch, we may readily see how he would be touched more than most intelligent Englishmen by the stir of the new intellectual life that was now being fed throughout Europe by the old intellectual life of Athens and Rome. It must be said, perhaps, that he was not touched deeply, in spite of *Troilus and Cressida*, having the siege of Troy as its background, and in spite of the Italian sources of some of the *Canterbury Tales*. For other minds the spirit of the Renaissance was to become a passion, and there is one form of literary development, in England, not yet touched upon, in which we can watch a little some of the things that made the Renaissance and can see them taking shape. Chaucer carried back to England the flutter and romance and external glow and beauty of the New Learning, but before him others who never went out of the island were busy, almost unconsciously, in establishing the classical influences as part of the life of England.

It is pretty well understood that the secular drama of England had its origin in the church.

The miracle plays and the "mysteries" were representations of some part of the biblical narrative. They fulfilled in the first place a very genuine religious office, in a day when there were no printed bibles, familiarizing the people with the main details of the sacred story. A unique feature of these dramatic representations was the arrangement of the stage in a lower, a middle, and an upper section, symbols respectively of hell, earth, and heaven. Parts of the performance might be going on in each of these sections at one time, but this confusion and break in the unity of the dramatic story appears not to have been frequent in England, much less so than on the continent. That a play presented in that fashion might easily have something of the character of a three-ringed circus will be obvious at first glance, but that, no doubt, would be an advantage for the popular eye and ear.

It was of no little moment that this appeal to the taste of the common man should be brought into union with influences drawn from the drama of Greece and Rome. That it was so, not in the beginning, certainly, but later, seems sufficiently evident. The student of Latin in his monkish cell became the teacher of Latin in the monkish classroom. As in our day, he found it pleasant and advantageous in his teaching to arrange exercises for his pupils. In giving these the dramatic form, he sought for models in the literature with which his studies made him acquainted. So it was that the Latin writers, somewhat under the ban of the church, to be sure, because of their being worldly

and pagan, Plautus,* Terence,* Seneca,* became an influence in the growth of what was to be the greatest outburst of dramatic productivity that the world has so far seen.

The various stages of the development of the play, miracle, mystery, interlude, masque, legitimate farce, comedy, and tragedy, are not to be detailed here, but there are a number of outstanding forms, groups of plays, and single plays that should not be passed over. Professor Gayley, in the introduction to his "Representative English Comedies," says, "The earliest evidence of dramatic effort in England is to be found in Latin tropes* of the Easter service, composed for use in churches at different periods between 967 and the middle of the eleventh century." These tropes were additions to the regular liturgical service of the church, and they were dramatic expansions of it in that some of them introduced dialogue. Question and answer were not infrequent, and from this the passage into religious pageantry was easy. That the questions and answers were first sung as a choral elaboration of the formal music of the Mass did not lessen the impulse that they gave toward fuller dramatic expression.

So dating the beginning of drama, we may turn to some of its special earlier manifestations. In our day, we are accustomed to think of a play as being written by anybody anywhere, as being then given an initial production somewhere in a large city, and as then being taken about the country, if it succeeds, to various other cities capable of sup-

porting an adequate theater. Five and six hundred years ago that was not the way in which plays came into being. They were almost necessarily local affairs, played by local actors chosen from the members of the community, for local audiences. Consequently we have a number of cycles of plays, each cycle the outgrowth of a community life and each known by the name of the community where the plays composing it were acted. Particularly to be remembered among these cycles are the York cycle, probably written somewhere in the period from 1340 to 1410; the Wakefield, or Towneley cycle, of nearly the same period; the Chester cycle, probably composed in part by the middle of the fourteenth century; and the Coventry cycle, perhaps to be dated in the first half of the fifteenth century. These latter may have been acted by strolling players.

Let it be kept in mind that in these cycles the spirit of play, and of play in the service of ideas concerning religion and life, play taking the form of a crude but promising art, is penetrating English life. In the stricter sense, they are not really dramas, as yet, but pageants. They do not have real dramatic form, but they are preparing the way for genuine drama. The miracle play is essentially serious, but at the same time it is a preparation for comedy. As it expands, it includes a greater and greater variety in the number and characters of the persons who act it out. The Devil is early a part of it, and then numerous personifications and types of evil, the Vice, a generalized fig-

ure—sometimes represented as riding to hell on the Devil's back—clowns, intriguers, villains of various sorts. These provide excellent opportunity for the moral employment of wit and satirical humor. They are legitimately fun-provoking. Differentiations in character increase, and the play comes nearer and nearer to life as it more and more presents real human beings. The miraculous foundation of the story correspondingly diminishes, and so by and by, through the door of the monkish scholar's study, there emerges at least the prototype of a real play, of *Twelfth Night* or *She Stoops to Conquer*.

The appearance of plays in cycles marks the transference of the performance of the play from the narrow quarters of the religious house to the market place or some wider space out-of-doors. This change took the play more or less from the hands of clerics to the hands of the town guilds, organizations of the different crafts, butchers, bakers, masons, and others. This resulted in a lessening of the religious element in plays and in the introduction of elements from every-day life. Morris dancing and sword dancing were sometimes given a part, and now and then a large and even a predominant part. The English love of sport affected the play deeply, and it is to be remembered that as yet it had not been influenced by the classical drama. The feeling for dramatic form that was later so to enter into it could not now check these popular forces. On that side, the side of form, they were doubtless disorganizing, but

they were adding substance. The drama was now luxuriating in the freer play of the expanding community life, while Plautus and Terence were being carefully preserved in monastery libraries.

Of the morality play, which developed out of the miracle play, there is one well known example, *Everyman*.^{*} In distinguishing the morality play from antecedent forms, it will do to say that it was a moralizing and humanizing of the miracle play. The religious element in the earlier form, largely informational story, became moral and didactic. So changed, it concerned itself more immediately with man's life and his problems. Usually it was man in general, the type man, not the specific example. The title of *Everyman* is an illustration of this generalizing tendency, and the last six lines spoken by the Messenger at the beginning of the play gives further evidence.

Here you shall see how Fellowship and Jollity,
Both Strength, Pleasure, and Beauty,
Will fade from thee as flower in May,
For ye shall hear how our Heaven's King
Calleth Everyman to a general reckoning.
Give audience and hear what he doth say.

The morality play was bald enough, and some modern imitations have been, at the least, distressing, but it gained over the miracle play in that it had an internal motive. Somehow it came out of the literary intention of the writer. He was more than a copyist or adapter of stories not originally dramatically conceived, and so a play like *Everyman*

marks an advance in dramatic construction, in the unification of the writer's materials to a dramatic end.

Two plays have been recognized as of first importance in the opening of the period within which we find real drama, *Gorboduc*,* the first English tragedy, written by Thomas Norton and Thomas Sackville and first acted, before Queen Elizabeth, in 1562, and *Ralph Roister Doister*,* the first English comedy, by Nicholas Udall, 1553-1554. In both of these plays we can see the influence of the Latin drama. In *Gorboduc* the authors have adopted the classical division into acts and scenes following Seneca, and have worked out an idea in the movement of the story with something of the progressive unity of real drama. Nicholas Udall was a schoolmaster, and he took Plautus and Terence as his models. What came into English literature and English life now was a new sense of form in art. The *Beowulf* was a confused tumble of story. *Piers Plowman* was hardly more orderly or finished. Chaucer achieved a higher artistry, but much that he wrote was verbose and involved. Perhaps it would be better to say that it was pleasantly talkative, but beauty and finish are not achieved through ease and fluency in talking, however delightful the talk may be. With the coming of a feeling for order in the artistry of the drama, there was at once an astonishing increase in the number of plays written and acted in England. From *Gorboduc* to Shakespeare's *Love's Labour's Lost* is a matter of only some thirty years or less. Shake-

speare's own career from the date of his going to London to his return to Avon is approximately the same number of years, a remarkably brief time for the tremendous growth of the drama that it includes. In that period, however, drama had lost the formlessness of pageantry, its inconclusive drift and wandering, and had lost also its tendency to abstract personification. In their places, it attained now real human figures, more certain motives and warmer passions, a more straightforward and unobstructed movement to an end. Writers now became artists, and this resulted from the expansion of the lives of Englishmen into the pagan past, from their contact with classical antiquity.

At this point it is worth while pausing a moment to consider the classical spirit. We think of it as being derived from Greece and Rome. Perhaps we even imagine that but for Greece and Rome there would have been no such thing. No doubt their influence was very great in giving it place in our modern world, but, after all, the classical attitude toward art and life is only one of the two oppositions that must develop in any cultivated society. A society is civilized only when it has in some degree reduced its various conflicting impulses to some sort of order and symmetry. Literary art, as well as any other, is more or less impossible until it has also reduced its spontaneities to some settled system. When that system is fairly definite, when, perhaps, it has a little approached rigidity, we call the resultant art product, in so far, classical. When the spontaneities are more nearly dominant, we

call it, in so far again, romantic. In the days of the *Beowulf* these oppositions had not established themselves. Order as a thing that man consciously and purposefully imposes upon his world was a thing relatively unknown to the early Anglo-Saxons. As an ideal and a spirit, it entered into the national consciousness in a degree with the coming of the Normans. More and more for five centuries after that, it grew away from the chaotic wildness that was the England of the days before Alfred.

Now, with those five centuries following the coming of the Normans past, with the lawlessness of the days when the Saxon fought with Dane and Briton changed to the settled adjustment and balance of various parties in a great state which we think of as distinguishing the reign of Queen Elizabeth, it was time for another sense of order to come in. So it is that we have men reveling in the beauty of artistry,—and no lesser word than reveling will express the access of intellectual energy that came to Englishmen with the discovery of law in literary art. It was a new freedom, the freedom of the mind. Figuratively, creative genius could now sail for new worlds and unlock new treasures of the Indies, as Columbus had literally done so recently. It had found, not a new compass,—the mystery of the magnetic needle—but the old compass that the Latins had taken from the Greeks, and it could chart its course by their practice as by the stars.

Names of men who flung themselves upon the joy of saying things well or of saying them beau-

tifully, if not both, are thick in this period. William Tyndale (1477-1536) had only recently made a translation of the *New Testament* and of the *Five Books of Moses*. Roger Ascham (1515-1568), tutor to Queen Elizabeth and Lady Jane Grey, had written *Toxophilus*, a treatise on archery, and *The Scholemastre*. John Foxe (1517-1587) had just brought together an account of the chief Protestant martyrs, *The Book of Martyrs*. Sir Philip Sidney (1554-1586), dying in the fashion of knightly chivalry before the walls of Zutphen, had already written the *Arcadia** and a *Defense of Poesie*. This latter we must account the first important work in English literary criticism. In his discussion, Sidney maintains some of the classical doctrines, and it is clear that the refinements of literary art have taken possession of his mind as in themselves a beauty.

One of the refinements discoverable in his style rather than in his critical declarations, is what has come to be called Euphuism. That designation is derived from the title of a novel, not of the form of our modern novels, to be sure, entitled *Euphues and His England*, written by John Lyly (1553-1600). Perhaps nothing is more significant of the delight in literary form for form's sake, delight in doing a thing in agreement with some set plan and ordering, than this book and its influence upon literary taste. Analysis of what constitutes Euphuism would be out of place here. It is enough to say that it was a style of prose writing rhetorically very artificial. The works written in this style

were highly figurative, full of far-fetched allusions and comparisons, and the sentence structure showed a great deal of antithetical balance and nice adjustment of part to part. This way of writing became a fashion in the early days of Elizabeth, and it was a fashion of nicety, a fashion of precise prettiness, born of the Renaissance. So minutely wrought is this style that even in a few sentences, such as those that follow from Lyly, it is easily discernible.

Deere Father, as you would have me to shewe the duetie of a childe, so ought you to shewe the care of a Parent, for as the one standeth in obedience so the other is groundd upon reson. You would have me as I owe duetie to you to leave *Curio*, and I desire you as you owe mee any love that you suffer me to enjoy him. If you accuse me of unnaturalnes in that I yield not your request, I am also to condempne you of unkindnesse, in that you grant not my petition.

In addition to this new power over language and literary form already noticed, one other very important contribution to the literary capabilities of the age was the introduction of the sonnet by Sir Thomas Wyatt and Henry Howard, Earl of Surrey, and their employment, following the Italian, of blank verse. The earliest English blank verse is Surrey's translation of parts of the *Aeneid*, and we can realize what a mighty literary instrument blank verse has been in England only when we remember that it is the medium for almost the whole of English poetic drama, of Milton's *Paradise*

Lost, of Tennyson's *Idylls of the King*, of Browning's *The Ring and the Book*.

That Edmund Spenser, "the poet's poet," the first great English poet after Chaucer, should appear in this period of eager experimentation with verse form is natural. Perhaps we may look upon it as doubly natural, because he was the voice of two tendencies that were very vital in the England of that day, that have, indeed, persisted among English-speaking peoples to our own day. He accepted heartily and happily the love of sensuous beauty, of beauty in the forms of art that the Renaissance was cultivating everywhere in western Europe. At the same time he clung passionately to the moral ideals which the Reformation was enhancing and was to enhance further, ideals to which England was peculiarly responsive. *The Fairy Queen* is an allegory of the vices and the virtues, and the nobler puritanism of the succeeding century is already a fire of spiritual fervor in it, but it is none the less a long-drawn-out marvel of pure beauty. That is one of Spenser's chief titles to greatness, that he was not so intoxicated by the Renaissance spirit as to fall into the depths of dissipation in which some of the playwrights wallowed. Beauty was for him a fine and high thing, not a trivial and mean thing, gaudy and tinsel-shining, as he found it in some of the work of Italian contemporaries. Spenser is little read now, for several reasons. We no longer have patience for extended allegories, and, indeed, *The Fairy Queen* was, for that and related reasons, soon su-

perseded in his own day. The drama, increasingly bringing men and women of flesh and blood on the stage, pushed its more delicate charm aside. None the less, men still admire and love it, and always will, because it achieves so wonderfully that union of the sensuous and the spiritual beauty that, wholly reasonable though it is, is not easily human. The stanza in which *The Fairy Queer* is written, an invention of Spenser's own, has been called the Spenserian stanza, and is one of the happiest of verse forms.

Among other things that Spenser wrote, mention should be made of *The Shepherd's Calendar*, in which the poet, in the disguise of the pastoral, defends Archbishop Grindal, who had encountered the Queen's disfavor in his efforts to educate and liberalize the clergy. *Colin Clout's Come Home Again* is another of his poems. His *Epithalamion*,* a short poem written on the occasion of his marriage, has been much admired. New though the sonnet was in his day, Spenser wrote nearly a hundred poems in that form.

Now, in this new freedom of the creative impulses, a new mastery of verse and of dramatic form having been attained together, we must look at the dramatists, because in England at this period there was written the greatest body of drama ever produced anywhere, a drama greater even than that of Greece. Men now knew how to give form to a play, to use language with a fresh joy in its resources, to put dramatic movement and passion into the sweeping measures of the new blank

verse. John Lyly, of whom mention has been made, was the author of eight dramas, of which *Endimion** is perhaps the best. It centers allegorically about Queen Elizabeth and some of the romance of the court. George Peele wrote *The Arraignment of Paris* and *The Old Wives Tales*, and it will be observed that both the first of these and the *Endimion* show the Renaissance influence in their classical setting. Thomas Lodge is to be accounted of the group, the author of the Euphuistic story *Rosalind*, from which Shakespeare drew material for *As You Like It*. Robert Greene, a man of dissolute life, collaborated with Lodge in *A Looking Glass for London and England*, and wrote *The Scottish History of James IV.*, in which latter drama he portrays with a happy sincerity the sweet wholesomeness of English womanhood. In *Friar Bacon* he takes a national theme, setting off against the pretensions of the German emperor and the black art of the German alchemist, Faust, the more rational and humanely directed powers of the Englishman, Roger Bacon. Bacon was a devotee of the wandering science of an earlier day about whose name had gathered stories of the necromancer's art. He is not to be confused with the Francis Bacon of Greene's own day, author of the *Essays* and the *Novum Organum*,* and, in the minds of some fanatical theorists now, of the plays of Shakespeare.

In England the Faust legend is associated more especially with the name of Christopher Marlowe, who is generally held to have been Shakespeare's greatest predecessor, Marlowe "of the mighty

line." It is as the writer who developed blank verse to a point where it was a fit instrument for Shakespeare that he is so thought of, but his dramas are powerful independent works in themselves. In *Tamburlaine*,* in the *Jew of Malta*, in *Edward II.*, in *The Tragical History of Doctor Faustus*, he presents characters of almost titanic proportions and drives them forward with a fearful energy.

Was this the face that launched a thousand ships
And burned the topless towers of Ilium?

he makes Faustus ask, and, although these are exceptional lines, the leap of imagination in them is characteristic of Marlowe. He died young, apparently poniarded in a tavern brawl over a woman of light character. In addition to the plays, he wrote some lyrical poetry, and of the things of most enduring charm by which he is remembered, *The Passionate Shepherd to His Love* that follows is notable:

Come live with me and be my love;
And we will all the pleasures prove
That hills and valleys, dales and fields,
Woods or steepy mountains yield.

And we will sit upon the rocks,
Seeing the shepherds feed their flocks
By shallow rivers to whose falls
Melodious birds sing madrigals.

And I will make thee beds of roses,
And a thousand fragrant posies;
A cap of flowers, and a kirtle
Embroider'd all with leaves of myrtle.

A gown made of the finest wool
Which from our pretty lambs we pull;
Fair-lined slippers for the cold,
With buckles of the purest gold;

A belt of straw and ivy-buds,
With coral clasp and amber studs;
An if these pleasures may thee move
Come live with me and be my love.

The shepherd swains shall dance and sing
For thy delight each May morning;
If these delights thy mind may move,
Then live with me and be my love.

Thomas Kidd is also to be thought of in the Marlowe group. *The Spanish Tragedy* is his best-known work, and it is notable for being a succession of horrors. It is not so powerful as Marlowe's tragedies, but it is in their atmosphere of unbridled will and sweeping action. In a loose way, although they were not all university men, these writers are grouped together as the "university wits." This designation is fairly satisfactory as recognizing their indebtedness to learning, their acceptance of the tradition of culture. They are children of the Renaissance.

On that account one other name must be associated with theirs, that of Ben Jonson. He was a firm classicist, and his plays are admirable examples of the classical spirit. Notable among them are *Volpone*,* *The Alchemist*,* *Sejanus*,* *Every Man in His Humor*. Their wit is keen, their dramatic movement is precise, their presentation of human nature shows the generalizing tendency of

the classical spirit. Jonson's plays are, perhaps, a bit hard, a sharp intellect cutting to the quick with practiced surety, but some of his poems are as delicate and fresh and beautiful as if they had been born of the exuberant fancy of a Marlowe or a Shakespeare. Of these poems, the *Song to Celia*, of which the first four lines are given below, is sung to-day, over three hundred years after the writing, in all parts of the world where men sing English songs at all:

Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss but in the cup,
And I'll not look for wine.

The Renaissance in England can hardly be considered without a word about Erasmus. He was a famous Dutch scholar, who spent a great deal of his time in England, which he looked upon as his second home. There he wrote one of his famous books, *The Praise of Folly*, and there as the friend of Sir Thomas More, author of that ideal of a better social and political state, the *Utopia*, and of Colet, Dean of St. Paul's, he taught Greek and Latin and worked upon his critical studies of the text of the *New Testament*. He was a great influence in forwarding the humanism* of the Renaissance, and it was a matter of some importance that, before the stir of the Reformation had very much affected England, the practice of public preaching had begun. The discussion of texts and doctrines almost inseparable from preaching was

inevitably a liberating force. It set men to thinking upon many matters and deciding them for themselves, naturally a process of democratization. Colet and Erasmus were a part of that movement, and they represent, on the side of the church, the growing freedom of the English mind and of English life. On the political and scientific side, the influence of Sir Francis Bacon was important. His *Essays* are interesting to-day. His *Novum Organum* indicated the method of scientific study that is our method now. His *New Atlantis*, left incomplete, outlined a social and political order that should steadily develop better social conditions and happier human relations among men.

If we look at this growing freedom a little, when it has reached this stage of its development, we shall see that it is a freedom under law. We may properly think of the period as that of the Greco-Italian expansion; that is, it was a period when life and art alike became fuller through the acceptance of principles that were now freshly revealed to men's minds in the literatures of Greece and Rome. Throughout western Europe, this was a time of emancipation from authority. Nowhere was that emancipation carried further than in England, but there it was not an emancipation from human obligations, from recognition of the rule of law and order in the universe. On the contrary, English life now founded itself more solidly upon enduring principles, and more earnestly than ever before English thinkers tried to reach ultimate rather than casual truths. Formalism, the imposi-

tion of something from without, was breaking down in church and state, in society and art. Form as a something organic, as a symbol of an inner spirit and life, as a growth and an unfolding, was taking its place. That is the meaning of democracy as it goes about the business of realizing its ideals in social organization, which is primarily the outworking of form in the relations of men. It was the outworking of form in the drama, accompanying a fuller life in society at large, that set the creative instincts of the men of the Elizabethan age free and gave the world a body of plays that would alone constitute a great literature.

CHAPTER V'

THE WORLD EXPANSION

It was a hundred years before Shakespeare's *Two Gentlemen of Verona* (1592), when Columbus, following the theories of Copernicus, as a matter of practical acceptance among men, changed the surface of the earth from flat to round, made the sun rather than the earth the center of our part of the universe, and established a new sense of the immensity of things for all time to come. The effect on the human mind was comparable with that of the Revival of Learning, but its influence was not altogether in the same direction. It has seemed best, therefore, to look at Shakespeare and some other writers from the wider human view, rather than from the wider art view. The Renaissance quickened the medieval world to the humanism of the past. The discovery of America quickened that world to the humanism of the future. Inevitably the humanism of the Renaissance was more or less scholastic. It was part of the knowledge of those who studied,—or it had its source in that knowledge—more particularly of those who had some acquaintance with Greek and Latin. The other humanism, that of the future in a world where new lands were being found, was the human-

ism of living, of seeking new paths to new sunsets, of gaining an enlarged experience of men and manners and customs. This was naturally a romantic, rather than a classical, humanism, because it looked toward the new and the unexplored, and it did not permit itself to be tied to the things that had been.

In Robert Greene's *Groatsworth of Wit*, published in 1592, there is a passage in which he attacks Shakespeare in a fashion that shows the feeling of those whose art was founded on the older tradition for those who had not so been taught of the ancients.

There is an upstart crow, beautified with our feathers, that in his *Tiger's heart wrapped in a player's hide* supposes that he is as well able to bumbast out a blank verse as the best of you; and being an absolute *Johannes Factotum* is, in his own conceit, the only Shakespeare . . .

Shakespeare was not one of the "university wits," he was not a university-trained man, and the difference between him and Greene's fellows illustrates the diversity of intellectual and social currents that were now pouring into the theater and sweeping over life. We shall go back a little to Sir Thomas More, of whom mention has been made. He was a student and a scholar, Lord High Chancellor of England, a remarkably high-minded man deeply affected by love of the New Learning. At one time enjoying the favor of Henry the Eighth, he later lost his life on the scaffold because of his refusal to take an oath demanded by the king

in connection with his divorce of Catherine of Arragon and his marriage with Anne Boleyn. More wrote a *History of Richard III.*, but he is best known by the *Utopia*. This is an account of an imaginary country in which there exists a form of government having a communistic basis. He wrote the book in Latin and his chief source for it was Plato's* *Republic*. It shows other important traces of the Renaissance influence, and yet it studies the governments and social conditions of other lands than England, it is told as the report of a traveler from an unknown part of the earth, and it assumes to look forward to a time when society shall be organized with a greater care for the comfort and happiness of all men. America had just been discovered, and it is impossible to escape a feeling that the larger world to which that discovery should be the gateway is in the Utopian background of More's mind. Certainly it is an adventuring in thought, and an adventuring westward, not a return to the Happy Islands of the Greeks.

There is another book, left incomplete, which we associate with the *Utopia*, the *New Atlantis*, written also by another High Chancellor of England, Francis Bacon (1561-1626). It also looks toward a more advanced state of society and government, and at this hour, when airships have been directing the movements of armies from Flanders to the Swiss border, it is interesting to find in the book Bacon's hope that man would some day learn to fly. *The Advancement of Learning* connects

Bacon with the Renaissance, but his was a world-embracing mind, and his advocacy of the inductive method of scientific investigation, that is, the method of gathering data and reaching conclusions from a number of cases examined, is to be remembered wherever research is carried on in modern laboratories. The practical pith of his *Essays** has made them of enduring value to our own day. Unlike as More and Bacon were in many ways, they had in common a lively feeling for the need of a better world-order. Both of them looked to a development of social institutions that would bring that about, and they approached the problem, not as one of the imposition of English law upon lesser peoples, but as a world-problem to be dealt with in large and universal terms.

Another comprehensive and wide-seeing mind of this period is Richard Hooker, author of the *Laws of Ecclesiastical Polity* (1553-1600). This work dealt with the question of church government, and of the seat of authority within the church, but it had a much wider range and influence. One of its great merits is its dispassionate logic. Hooker argues for the rule of the reason in affairs of government, whether of church or state, and so he helped Englishmen forward to that large measure of intellectual and political freedom that has been peculiar to the growth of English life.

These were among the great minds of Shakespeare's day, and he was of their day. It is not idly, however, that it has been said of him that

"he was not of an age, but for all time." It is in him that we can feel most that England has taken for her own the passions and the problems and the experiences of all the world. He has learned of the classicists how to put a play together, but he has also learned through his own experience how to escape out of the classical fetters and improve romantically upon the wisdom of the ancients. He has learned from Marlowe something of the magic of the new blank verse, but he has also learned how to employ that verse with a range and a freedom that Marlowe never mastered. In his hands, the blank verse line becomes as various as the changing moods and the veering minds of men.

It is of the nature of the democratic spirit to be interested in all kinds of men, in the life that is lived in all parts of the earth, in all the ranges of human activity. So seen, democracy is romantic, and the England of Shakespeare's day had intensified its democracy by its escape from the authority of an autocratic church at the same time that it had increased the social and political capabilities and responsibilities of the common man. Now more than ever before, the adventurous spirit that centuries earlier had led the ancestors of Englishmen to England was finding fresh opportunity and scope. They had not only reached the sea and lived with it and on it for centuries, but they were also going out in ships all over the surface of the globe. How strong was still the old viking urge in them is to be seen in a sentiment that is



“AUDREY. WELL, I AM NOT FAIR, AND THEREFORE I PRAY THE GODS MAKE ME HONEST.”
—From a painting by John Pettie, illustrating Shakespeare’s “As You Like It.”

credited to Frobisher. He wished to voyage in search of the northwest passage to India, because, as he is reported to have said to Queen Elizabeth, that was the only thing worth doing left for a man to do. It was in these days that Sir Francis Drake went around the world in a little ship carrying only eighty men and brought back gold and gems that drew the attention of the courts of Europe. They had been taken from Spanish treasure ships sailing from the west coast of South America, and Queen Elizabeth, wearing some of them as gifts from the great seaman, so defied the power of the Catholic Philip of Arragon. Under grant of gift from the Pope, Spain claimed almost all of the western world for herself, but England was now dominantly Protestant and many of the "sea dogs" were Puritans. For any division of the lands of the earth that might be arranged in Rome, they could have only so much contempt as would set their minds and their sails heartily to its undoing. Religious tolerance had become the policy of the English government under Elizabeth, and the men who drove back the Spanish Armada, whose oars were pulled by slaves, were Englishmen who were religiously and socially free as no other people were free in that day.

At home as well as on the sea, Englishmen were kindling with adventure. Wealth was accumulating, and men were eagerly taking advantage of opportunities of advancement. The son of the clown might be the father of the lord, and the captain of a ship who had fought his way through the

Spanish Main might rise from his knees before the queen a knight. It was in this world that Shakespeare was born. It was the lure of the romance of this world that drew him from the banks of the Avon to London. It was the stimulus of the teeming life he found there that made possible in him the marvelous intellectual productivity that we know in its output as his plays.

A common method of classifying his dramas separates them into tragedies, numbering less than a third of all the plays, histories, also numbering less than a third, and comedies, numbering nearly half of the total. Another division seems interesting and fitting, one that takes account of their background, of the places in which the action of each play is carried forward. Fourteen of them are located in England and Scotland, three each in Rome and Greece, two in France, and six in Italy. There are nine others, and they are scattered about the European world and its borderlands, Ephesus, Denmark, Bohemia, Egypt, Illyria, Vienna, Troy. One of them has its setting in the Arcadian world of the forest of Arden. Another looks out upon the sea from a ship and later from the shores of an island, and this passes from Europe to the New World with English voyagers. The list in its entirety covers a wide range of persons and places, and it is the more remarkable in its breadth of portraiture, since, as far as we know, Shakespeare was not a traveled man. In it the plays that have Italy for a background are next in number to those that are located in England,

and, in the immediately preceding period, Italy had been more romantically alive than other parts of Europe. That exuberant vitality had now passed to the banks of the Thames, but Shakespeare's romanticism was doubly established upon the glow and color of Italy and the world-adventuring of England. Loosely we have thought of Shakespeare simply as sharing in the enthusiasm of a time of change, but we must go somewhat beyond that. He appears to have been quite certainly a part of the fellowship of those who were instrumental in establishing the freer life of the new world in the first English colony in Virginia. The details of Shakespeare's personal life are known very incompletely, but it seems clear that the Earl of Southampton, the Earl of Pembroke, and Sir Edwin Sandys, members of the promoting company in England, were among Shakespeare's friends. *The Tempest* is founded upon the experiences of one of the English captains sailing for America, and some of the details that Shakespeare uses could hardly have been secured by him, at the time of the writing, otherwise than through his private relations with some one interested. The wide range in location of his plays, then, their various settings, cannot be thought of as accidental. It is consequent upon the expansion of human interests to the farther reaches of the world in which Shakespeare generously shared.

The ability to enter into other minds and know them, sympathetically, genuinely and truly, is one of the most difficult of human achievements. Par-

ticularly is that a difficult thing, if those other minds belong to an alien race and are of a land where the writer has not lived. This is an accomplishment that we must credit to Shakespeare in a degree in which it can be credited to no one else. His men and women come out of all the world, whether of his own day or of centuries earlier, and they show the various features of men and women of all the world, men and women of all stations of life, of all levels of intelligence, of all gradations of character and taste and ways of feeling. If you know Juliet, for instance, you know, too, that she is not English Dora* under another name, as Tasso* was Goethe himself at the court of the Duke of Weimar,* but a Capulet* as the Capulets were in Italy. In this is to be seen most wonderfully the catholicity of Shakespeare's temper, the broadly romantic and democratic outlook of that world of England where his genius was shaped and nourished.

It is not easy to date Elizabethan plays, whether those of Shakespeare or of other writers, because book publication was delayed and uncertain and records of performances were not kept. In the present judgment of scholars, the first of the plays of Shakespeare was the history, *Part I of Henry VI.*, 1590-1591, and this was followed shortly by *Love's Labour's Lost*, *The Comedy of Errors*, and *Two Gentlemen of Verona*. It is with some such alternation between history and comedy that the plays are carried forward for several years. Loosely, the tragedies are the work of a later period, al-

though *Titus Andronicus*, sometimes felt to be doubtfully Shakespeare's, certainly not fairly representative of his quality, is credited to 1594. They seem to be products of a time when Shakespeare's outlook upon the world was not so hopeful, when his youthful enthusiasm had failed him somewhat and he had come to have a keener feeling for and deeper understanding of the great problem of evil in the world. That problem is an old one, familiar to all of us in the book of Job, how many centuries old we do not know, and familiar to all of us again in the appalling triumph of German arms in Belgium and northern France, a thing of yesterday only, but for decades and even for centuries, perhaps, darkening man's faith in the ordering of the universe toward the good and the true and the beautiful. It is in *Hamlet* that Shakespeare deals with this problem most tremendously, and *Hamlet* is probably the world's greatest piece of literature. Playing the title rôle has long been the goal of ultimate achievement for great actors, and the play has engaged a wider attention from thoughtful minds than any other secular writing whatever. *Hamlet* is the tragedy of evil as seen in the overthrow of the moral order in Denmark by the usurpation of a murderous and adulterous king. *Othello* is the tragedy of evil as seen in the outrageous villainy of Iago, by which Othello's happiness is wrecked and Desdemona is brought innocently to her death. *Macbeth* is the tragedy of evil as seen in an ambition that lures an otherwise noble nature to its own destruction. *Lear* is the tragedy of evil

as seen in human ingratitude, bringing to the old king the overthrow of reason as two of his three daughters fall away from him and pursue their own selfish courses.

Following these tragedies, Shakespeare wrote plays in a serener spirit, returning to the mood of *As You Like It* and *Twelfth Night*. *Cymbeline*, *The Winter's Tale*, *The Tempest* show a more cheerful attitude toward life, one in which the turmoil of the years when great issues were forced upon his mind was settling to repose. He had accumulated a fortune and was soon to return to Stratford on the Avon. Born in 1564, perhaps April 22 or April 23, he probably had no schooling after he was thirteen years old, and he was married to Anne Hathaway in 1582. She was eight years his senior, and he probably left her and Stratford for London in 1585, where, with occasional visits to Stratford, he lived away from his family for twenty years or more. One reason for his going has been conjectured to be his implication with others in a poaching raid upon the deer park of Sir Thomas Lucy. Having been severely prosecuted by Lucy, he is said to have written a ballad upon that gentleman, the consequence of which was that it became uncomfortable for him to remain longer in his native village. In London he seems soon to have established connection with the theater, and it is likely that his early work was the rewriting of plays written by other men. He acted in plays himself, but apparently without distinction. That he had so acted at all seems, from

one of his sonnets, not to have been a thing of pleasure to him. In the main, little is known of his private life, and that does not matter greatly. What is important is that he was the greatest of influences in transforming the drama, in giving it a romantic freedom in structure and an equally romantic freedom in the presentation of all kinds



JOHN MILTON

of men and women, of all times and places, and of all aspects of life. It has been shown that he found the material for almost all his plays in things already written, in Holinshed's* *Chronicle*, in Plutarch,* in the stories about Robin Hood, in Boccaccio's *Decameron*,* in current romances such as *Rosalind*, *The Merchant of Venice* is made up of several stories, of which the most important portion is drawn from *Il Pecorone*, by Ser Giovanni

Fiorentine, Milan, 1558, while from the *Gesta Romanorum** he takes the tale of the three caskets. That his material is borrowed is not of so much moment as that, while *The Merchant of Venice* is somewhat loosely put together and would not serve as a model in play-writing, it is really put together, and the constructive invention, the transforming recreation is Shakespeare's. Even *Hamlet* had its beginning in a story, to be found in *Saxo Grammaticus*, but it was only a part of the world's lumber until Shakespeare made it over into something to thrill the hearts of men everywhere and for all time. So deep and enduring has been the interest in Shakespeare's plays that it has made the world nearly forget that he wrote a considerable body of poetry of a quality to place him in the first rank of English poets. Notably he wrote more than a hundred and fifty sonnets. One of the best of these is the following, sonnet twenty-nine:

When, in disgrace with fortune and men's eyes,
I all alone beweepe my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possess'd
Desiring this man's art and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.

Some of Shakespeare's contemporaries and fellows have been noticed in the preceding chapter. Of them, Francis Beaumont (1586-1616) and John Fletcher (1579-1625) are perhaps the more important. They wrote plays together, of which the best are *The Knight of the Burning Pestle*, *The Maid's Tragedy*, and *Philaster*; and Fletcher is supposed also to have collaborated with Shakespeare in the writing of *King Henry VIII*. Probably he and Shakespeare worked together upon *The Two Noble Kinsmen*. Alone he wrote *The Faithful Shepherdess*, which is more poetry than drama. The song that follows from *The Two Noble Kinsmen* has at least a suggestion of Shakespeare. Fletcher is now supposed to have written the larger part of the play, and these verses are not unlike his quality in *The Faithful Shepherdess*, even with their Shakespearean richness:

Roses, their sharp spines being gone,
 Not royal in their smells alone,
 But in their hue;
 Maiden pinks, of odours faint,
 Daisies smell-less, yet most quaint,
 And sweet thyme true;

Primrose, first-born child of Ver,
 Merry spring-time's harbinger,
 With her bells dim:
 Oxlips in their cradles growing,
 Marigolds on their death-beds blowing,
 Lark-heels trim;

All dear Nature's children sweet,
Lie 'fore bride and bridegroom's feet,
 Blessing their sense;
Not an angel of the air,
Bird melodious or bird fair
 Be absent hence!

The crow, the slanderous cuckoo, nor
The boding raven, nor chuff hoar,
 Nor chatt'ring pie,
May on our bridehouse perch or sing,
Or with them any discord bring,
 But from it fly!

George Chapman (1559-1634) is to be remembered for a translation of Homer's *Iliad*, in which, as far as he could, he retained the original movement of the Greek verse, and for several plays. John Webster (1580?-1625?) wrote *The Duchess of Malfi*, a play full of horrors, but almost as tragically powerful as Shakespeare. Philip Massinger (1583-1638) was the author of *A New Way to Pay Old Debts*; and other dramatists of the period were Thomas Middleton, John Ford, author of *The Broken Heart*, and Thomas Dekker. In various ways these men exhibit decadent tendencies in the drama, and, indeed, with Shakespeare's death the great period is over.

Now that, with this close of the Elizabeth drama, England had reached the culmination of one important stage of her literary development and her life, it may be well to ask what she was in the world. That is the more fitting, because England had now related herself in a large way to the world

as a whole and had now drawn within herself the forces of the world as a whole. At the close of the first quarter of the seventeenth century, English literature had probably taken its place as the foremost of world literatures. There were already great names in France, however, many of them, Rabelais, the author of *Pantagruel*, Ronsard and Villon, the poets, Montaigne the essayist; and Molière* and Corneille* and Racine* were to enter upon their careers very soon. In Spain Cervantes, the author of *Don Quixote*,* lived during the life of Shakespeare, and Calderon* was born when Shakespeare was, perhaps, writing *Twelfth Night*. Italy had already written some great names into her literary record, Tasso,* Ariosto,* Petrarch,* Machiavelli,* Dante,* Boccaccio.* Among the peoples of central Europe, however, those who spoke High-German, those who had not found the sea, the case was different. There were minnesingers, the makers of a simple balladry, and some experimenters in other literary forms, but of a literature of culture and world intelligence, of artistry and power, such as had already come to flower in Italy, Spain, France, and England, there was not yet a beginning in Germany. It was nearly two hundred years after Shakespeare and four hundred after Chaucer when Germany had a period of intellectual efflorescence, but Lessing* and Schiller* and Goethe and their fellows made a lesser group than the great Elizabethans.

Doubtless there were many causes for this tardiness of development in Germany, but the adven-

turous spirit of those who found the sea, in comparison with the home-staying provincialism of the High-Germans, is a large part of the explanation. It was that adventurous spirit that took Englishmen to America and India and South Africa and Australia at a time when not a single world-searching keel set out from the Hansa towns in Germany. It was that spirit that made Shakespeare an independent artist, the spirit that has permeated society among English-speaking peoples everywhere.

CHAPTER VII

SPIRITUAL AND SOCIAL IDEALISM; THE OVERTHROWING OF MASTERS

It is a little surprising to find that, though Shakespeare lived in the midst of a great religious evolution that constituted a revolution, his plays are peculiarly free from references to religion and such reference was never controversial. One explanation of this is no doubt to be found in a certain aloofness and detachment of Shakespeare's mind, an indifference to the ephemeral and the transient or to what may have had that seeming. At first it is highly probable that to Shakespeare and to men of Shakespeare's sort, the Reformation looked like only another turn in the struggle of religious and political parties. The tremendous consequences in human thinking and in human life that were to flow from it were not on the surface. Chaucer in his day, when Wyclif had set the forces of the Reformation at work in England, seems also to have been more or less unconcerned in that matter and unmindful of what it meant for the world. In Shakespeare's time, the stir of the outer life was all-compelling, adventure and action held men's thoughts, but, as the noise of the captains and the shoutings died away a little, spec-

ulative questions came forward somewhat. Protestantism was setting the individual mind free. In so doing, it was also stimulating inquiry and dividing England into religious camps.

One sharp line of division between opposing schools of religious thought comes to our attention in Richard Hooker's *The Laws of Ecclesiastical Polity*, to which reference has already been made. In the liberation of the mind from the authority of an autocratic church and the doctrine of the infallibility of the head of that church, there arose at once the need of some steadying influence to take the place of that which had been discarded. Englishmen found two opposing solutions of this problem, and, as those two solutions took clearer shape after the death of Elizabeth, the consequent antagonisms grew sharper, allied themselves with political antagonisms, and at length became civil war. This period in English literary history can have meaning for us only as we a little understand the differences that separated the Puritan from the Cavalier.

Elizabeth's successor on the throne of England was James I., the son of that unfortunate Mary Stuart, Queen of Scots, whom Elizabeth had finally given to the axe of the executioner in Fotheringay Castle. His reign was fairly quiet, but Charles I., who followed him, was a firm believer in the divine right of kings, had Catholic sympathies, and was stubbornly unwilling to accommodate himself to the temper of the English people. Protestantism had now gone further in England than in other

countries, and there was a large body of dissenters from the Protestant Episcopal, the state church of England, these dissenters representing the extreme of the Protestant faith. While they were variously Presbyterians and Baptists and Congregationalists, we may speak of them in general as Puritans, although that name is perhaps more definitely applicable to the Congregational body. The term Congregational is itself significant, because it is given to those churches in which the congregation, that is, the general membership of the church, not the priests or the presbyters or the elders or the bishops, but the men who sit in the pews, exercise authority. Such a church is, therefore, a democratic church, and the Puritans, in the progress of their doctrines, found themselves more and more opposed to the autocratic pretensions of the king and the autocratic tendencies of the older churches, both Catholic and Anglican. Those who sympathized with these churches gathered about the king, in the main, and supported his pretensions to rule by right of a divinely appointed heritage.

Puritanism has been thought of as essentially and naturally hostile to art in all forms, including literature. In the beginning it was certainly somewhat hard in temper, and inflexible. The Puritan substituted the authority of a book, the Scriptures, for the authority of an ecclesiastical system. He tried to find rules for conduct in all the affairs of life within the sacred pages. In the effort to make his active life conform to the dictates of the Word,

he subdued his own impulses, and in some aspects of his nature he became more or less narrow and thin-blooded. He was all the time in danger, at least, of losing the spirit in the letter, and, upon isolated texts of Scripture, he put literal interpretations that made them little less than a torture of the body and the soul alike. He made himself ludicrous and won the name of Roundhead by cutting his hair short, because the more flowing locks of the Cavaliers seemed frivolous and worldly. He set himself against the ritual and ceremonial of the church, because that also was a worldly and sense-engaging extravagance. Macaulay said that he objected to bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators.

Such a statement seems extreme and unwarranted until we remember that pleasure in the sufferings of men and animals, even of such possibly dangerous animals as bears, is immoral and inhuman. In the realization of this, we pass easily to the other and nobler phase of the Puritan character and the Puritan influence. The democratic spirit of Puritanism made men,—independent, resourceful, self-reliant men. It put before them ideals of the human spirit that were in themselves a beauty. This was at first an inner beauty, the beauty of character, of conduct, of the moral life, but it grew outward. In a democratic church and a democratic society, men soon learn to think many things and love many things. As free spirits, they soon refuse to be tied to the letter that killeth.

They become strong souls, ready to oppose themselves to anything that their natures find alien, ready to hold themselves superior to misfortunes and disasters and the power of temporal things. This is what Milton, one of the greatest of the Puritans, means in *Paradise Lost*, when he says:

The Mind is its own place, and in itself
Can make a Heaven of Hell, a Hell of Heaven.

It was some such strength as this in the individual man at that time that gave English life a tremendous further impetus in the direction of human liberty, religious, intellectual, social, and political. It was the Puritan spirit that came to America with the Pilgrim Fathers, and it is the Puritan spirit to-day that is most active in defense of the nobler freedoms of the mind and of the right of man to make his world graciously and sweetly beautiful in defiance of those who find their highest pleasure in the drilling of armies and the building of submarines. In that earlier day, the great Puritan leader, Cromwell, was a lover of beauty, and it was he who, although Charles II. would have sold them, saved for England Mantegna's "Triumph of Cæsar" and Raphael's cartoons.

One of the unique figures in the early part of this period is John Donne (1573-1631), particularly distinguished as perhaps the chief of what is known as the group of metaphysical* poets. His poetry and that of others who wrote in that vein is remarkable for the supersubtlety of an age of con-



BLIND MILTON DICTATING "PARADISE LOST" TO HIS DAUGHTERS.—From a painting by the Hungarian painter, Mihaly Munkacsy, in the New York Public Library.

troversy as differing from the simplicity and directness of an age of action. It is a sign of the growing complexity of the intellectual life in England, this involution of poetic thought, and another sign of the same tendency is the *Advancement of Learning* by Sir Francis Bacon, already mentioned as the author of the *New Atlantis*. Bacon was both a philosopher and a scientist, and the *Advancement of Learning* must be accounted an important step in England's more active entrance upon the field of scientific inquiry. So far she had, in that respect, somewhat lagged behind the continent, but this is the age of Sir Isaac Newton, if not one of the foremost minds of the world with Plato and Cæsar and Dante and Shakespeare, certainly one of the very great minds in the second rank. This is the age, too, of William Harvey (1578-1657), discoverer of the circulation of the blood.

The distinctive literary productivity of the Cavaliers is to be seen in the songs of the Cavalier poets, Abraham Cowley, Edmund Waller, Sir John Suckling, Thomas Carew, Robert Herrick and Colonel Lovelace. They show a gaiety and gallantry that is charming and inimitable. Sometimes they strike a deeper note, but they are flowers of the court and their singing warmth is not a little chilled with insincerity.

The great literary figure of this age, however, is not a Cavalier, but the Puritan, John Milton (1608-1674). He entered Cambridge in 1625 and wrote several of his lasting poems during the seven years of his residence there. In these earlier poems

the Puritan spirit does not so much appear. Up to this time, Milton was living in the hearing of the Elizabethan music, and the echoes of it were still with him when, after leaving Cambridge, he settled for a time at Horton and wrote *L'Allegro* and *Il Penseroso* and *Comus*. The Greek and Latin writers, with mathematics and music, were his pleasures there, but in *Comus*, Elizabethan masque* though it was, there is a firmer note of moral earnestness. It is an allegorical exaltation of the beauty of temperance, in the larger sense, attacking the court, and in *Lycidas* he made a fierce assault upon the corruptions and vices of the clergy of the established church. This was written in 1637, and a little later, while he was traveling in Italy, news of the civil war in England reached him and he came home to take his part in that struggle for the rights of the individual conscience and the individual life as menaced by royal and priestly authority.

For some twenty years he gave himself up to the writing of pamphlets, tracts, and longer prose works in defense of the party of the Parliament and the doctrine of liberty in general. The earlier pamphlets were directed against episcopacy, but later he turned his invective against the Presbyterians, with whom he had been associated, but who, as they gained ascendancy, took an arbitrary tone in the affairs of government and aroused his antagonism. An unfortunate marriage with Mary Powell, a young woman who had been brought up in a pleasure-loving Royalist household and who

left him for some time soon after the marriage, led him into a defense of divorce that was hardly more pleasing to his former Presbyterian friends than to the Anglicans. One of the most important of his writings at this time was the *Areopagitica*, or *Speech for the Liberty of Unlicensed Printing*. It was addressed to the Presbyterian Parliament, and is probably the most telling argument ever penned in defense of free speech. So enduring is it and so unanswerable that, at the request of a member of the Congress of the United States, it was recently made a part of the Congressional Record. In spite of his absorption in the affairs of politics and religious controversy, he so far kept up his writing of poetry that in 1646 he published a volume of sonnets, and among them there was one *On the Forcers of Conscience* in which he showed the same spirit as in the *Areopagitica*.

Other important prose writings of his were a tract on *Education*, a pamphlet on *The Tenure of Kings and Magistrates*, in which he defended the execution of Charles I., the *Defense for the People of England*, written in Latin in answer to the Leyden scholar, Salmasius, in which he defended their dealings with the king and the *Commonwealth*; the working out of Milton's conceptions of a free and justly ordered state. At the time of this last writing, Cromwell had died, and, in spite of what Milton and other Puritans could do, the Restoration was at hand. Charles II. came back to the throne of the Stuarts, and for a time Milton was in hiding. Some of those who had been im-

plicated in the death of Charles I., the regicides, were executed, and some fled to America, but Milton remained in England and escaped. He had now for some years wholly lost his sight, but he had already begun the *Paradise Lost*,* his highest title to a place among the great poets of the world.

There is one question with regard to the *Paradise Lost* that it is important to ask, important to answer. Why is it a great poem? At an earlier time Milton had declared nobly that, to write a great poem, a man must live a great poem. That the *Paradise Lost* came out of the deepest and truest things that Milton had lived and lived greatly, is one element of its power. Its theme is the fall of Satan, of angels, and of man, and its story is carried forward through a wonderful pageantry of the earth and the heavens, titanic individual figures and vast hosts sweeping majestically onward through illimitable space.

In perfect phalanx to the Dorian mood
Of flutes and soft recorders, all the while
Sonorous metal blowing martial sounds.

The story of the fall of man as it develops is the story of the destruction of human innocence, but Satan, the destroyer, is further the rebel against supreme authority, and it is in this first character that we see him. That Milton's democratic feeling and his Puritan feeling together gave him some sympathy with Satan as the protagonist of the rights of the individual is more than

probable. The Satan of the end of the poem, however, is a less engaging figure, and his evil influence was finally a thing for Milton's Puritan condemnation. The poem is written in a blank verse not less remarkable than Shakespeare's and sometimes more majestic.

While the story of *Paradise Lost* is the story of the fall of man, in the background of the story, as in the background of the Puritan consciousness, there floated as a dream of beauty an ideal of paradise. Milton had seen injustice in the ordering of life, as had Thomas More before him, and as More escaped from that injustice into a *Utopia*, Milton escaped from it into a *Paradise Regained*. For twenty years Milton had done his best in social reconstruction. He had tried to build up a world, a commonwealth, in which man should increasingly be able to satisfy the demands of his better nature. In that practical idealism he was at one with the long English tradition, social, religious, political, and literary. *Paradise Lost* carried on the spirit of Langland's *Piers Plowman*, of More's *Utopia*, of Bacon's *New Atlantis*, and perhaps, too, we should here remember Sidney's *Arcadia*. The Greeks had their dreams of the golden islands of the Hesperides, and there is an old Irish story of a world beyond the waters where youth is eternal. "It should seem," says Paul Elmer More, "that Milton aimed to combine all these fleeting impressions of a golden pastoral age and so to blend them as to produce one perfect picture of Eden;

‘Not that fair field
Of Enna, where Proserpine gathering flowers,
Herself a fairer flower, by glowing Dis
Was gathered, which cost Ceres all that pain
To seek her through the world; nor that sweet grove
Of Daphne by the Orontes, and the inspired
Castalian spring might with this paradise
Of Eden strive,—’

he writes, and enlarges the comparison through a paragraph.” This is Milton’s brooding on the things that might be, and the inspiration for it comes from the wide world, not from the Hebrew Scriptures alone. It is a world-vision, and it is founded on faith in the ultimate good of the universe.

In these later years of his life, Milton’s difficulties were many. The government of Charles II. was an utter negation of all the things for which he had cared and fought. The court was the most dissolute in the whole course of English history. The daughters to whom in his blindness he was compelled to dictate his poems did the service of writing it out for him grudgingly. The *Paradise Lost* is, none the less, his greatest work, but it is easy to detect in it a severity of temper and an aloofness in his outlook upon life that was a long way removed from the romantic Elizabethan joy and delight in beauty of his earlier period. In this third period, too, he wrote *Samson Agonistes*, a play, for the model and manner of which he went to the classical Greek, and not to Shakespeare. Crammed though the *Paradise Lost* is with allu-

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sions to Greek and Roman writers, Milton's spirit was not that of a classicist, certainly not in his thinking about human problems. His vision was one of the enlargement of life and thought through a growing freedom of the mind. He did not wish to fetter the present or the future in the bondage of the past, and yet there are unmistakable signs in



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Milton that the Elizabethan exuberance had passed and that a harder and more formal day was coming in.

Sir Thomas Browne (1605-1682), author of the *Religio Medici* and *Urn Burial*, is not to be forgotten here. He was an Anglican of a spirit at once devout and liberal beyond the liberalism of this day. Unlike as he and Milton were in many respects, their prose styles have much in common, and perhaps both styles are rather more rhet-

orical than we find pleasing to-day. Genial Izaak Walton (1593-1683), author of the *Compleat Angler*, is of this period, and so also is Robert Burton, author of *The Anatomy of Melancholy*. In the early part of the century, Samuel Purchas enlarged and extended Hakluyt's *Voyages*, publishing the work anew under the title, *Purchas, his Pilgrimes*. It was during the Puritan period that the play-houses were closed, and in connection with that mention should be made of William Prynne's bitter assault upon the drama, the *Histriomastix, or Scourge of Players*.

One other writer of moment belongs to this period, John Bunyan (1628-1688), author of *The Holy City, The Pilgrim's Progress*,* and *The Holy War*. An unlettered tinker, Bunyan carried the moral fervor of Puritanism further on toward the close of the century than Milton. *The Pilgrim's Progress* is a great allegory, perhaps the world's greatest, and it has interested many sorts of men and women down to our own day. It tells the story of man's journey through this life to the life to come, and its prevailing emphasis is on individual character and individual deserving rather than on the machinery of a church. In this it was democratic with the democracy of Puritanism, and it burned with the beating passion of the individual human soul at a time when England was following the court of Charles II. in a career of gross and senseless folly.

It was out of this seventeenth-century world of Milton and Bunyan and Sir Thomas Browne, of

Cromwell* and Pym* and Hampden,* of Sir Edwin Sandys* and the Earl of Southampton,* that there developed the larger spirit of our American commonwealth. A new spiritual and social idealism had possession of the thoughts of men. They were less and less willing to subject themselves to kings or priests or masters of any sort. They were increasingly insistent upon having freedom to realize the good that was in their own natures, and they were more bent upon the overthrow of the cramping despotisms of the past. Authority of all sorts, intellectual, political, religious, was losing its hold upon the minds of men. The human spirit was asserting itself against the mechanism of churches and governments and the older learning. Milton the poet was Milton the political reformer and also Milton the advocate of new ideals in education. So it was that the English colony in Virginia was given a charter by which it secured a large measure of self-government, and so it was that the Puritan colony of Massachusetts established the town-meeting and then fortified that democratic institution by founding Harvard College. This was seventeenth-century England finding a home for its most eager and burning aspirations in the New World.

CHAPTER VIII

SPIRITUAL DECADENCE; THE RETURN OF THE MASTERS

Looked at without reference to the specific incidents of the time, the Restoration of the Stuarts when Charles II. came to the throne of England in 1660 seems a thing not easily explained. Earlier than any other people except the Swiss, Englishmen had secured the right to manage their own affairs, and then, apparently almost without effort to maintain that right, they surrendered it to a voluptuary who believed himself divinely privileged to do as he pleased in practical indifference to the wishes and interests of his people. In spite of what is generally recognized as the high political capacity of men of the English race, it is probable that they were not yet ready for the responsibilities of full self-government. Religious dissensions divided their counsels, and the civil war had necessarily left many antagonisms and animosities. The public mind was in a confused state, and it settled back upon the regularity of the old order as an escape from its various perplexities.

In literature, one of the consequences of this change in the national life was an interruption to the warm currents of feeling that had distinguished

it in the Elizabethan period. Writing became a matter of the clear flow of the colder intelligence. The *Hudibras* of Samuel Butler, a bitter onslaught upon Puritanism, published in 1663, is one of the earliest works written in the new, if reactionary, spirit. It is a running fire of wit and biting satire, but its exaggeration beyond the show of truth and its length weaken it seriously.

The first really important writer of the period was John Dryden (1631-1700), and the incertitudes and hesitations of the time are reflected in the circumstance that he was brought up a Dissenter, became an adherent of the English church, and finally accepted Catholicism. Whether these changes in religious opinion were matters of conviction or of policy, it is difficult to say and it is not here important. What is to be kept in mind is that the writer who is most representative of the beginning of the age was not moved by deep and compelling convictions with relation to some of the most important of human questions. He permitted his opinions to run the way of the general current, and that was very shifting and uncertain.

Dryden wrote many plays, some of them echoes of the comedies of the greatest of French dramatists, Molière. None of them are at the Elizabethan level, and they were generally written in a conscious effort to reach the popular taste. In introductions to them, Dryden developed his critical ideas, and this writing is a substantial contribution to early English criticism. In addition

to his plays and his prose discussion, he wrote a great deal of poetry, including a number of modernizations of Chaucer. Dryden's best-known poem is the *Ode for St. Cecilia's Day*, but others that are memorable are *Astrea Redux*, celebrating the return of Charles II., *Annus Mirabilis*, *Absalom and Achitophel*, a political satire, *Religio Laici*, a religious poem in support of the Church of England, and *The Hind and the Panther*, an argument in defense of the Church of Rome.

Intimately associated with the thought of Dryden is that of Will's Coffeehouse,* where, for something like a quarter of a century before his death, the literary world of London gathered about him as the chief of English men of letters. His writings were often coarse and his sins against good taste, both literary and human, were many, but he was a man of wide resources, of restless energy, and of clear intelligence.

The theaters were now open again, and many besides Dryden were writing plays. Dryden had written both tragedy and comedy, and Thomas Otway's *Venice Preserved* is to be remembered as a tragedy, but mainly it was an age of comedy. William Wycherley (1640-1715), a dramatist of grosser speech than Dryden, wrote *The Country Wife* and *The Plaindealer*. William Congreve (1670-1729) wrote the *Double Dealer*, *Love for Love*, *The Mourning Bride*, and *The Way of the World*. These are witty and brilliant, the work of a fine gentleman of convivial tastes who permitted himself somewhat incidentally to be a writer

of plays. Sir John Vanbrugh (1664-1726) was a distinguished architect and the author of a number of plays, including *The Relapse*, *The Provoked Wife*, and *The Mistake*. George Farquhar (1678-1707) is best remembered by *The Beaux' Stratagem*, written on his death-bed.

Of these dramatists it must be said that they reflect the spirit of what was notoriously the most corrupt age in English history. Moreover, as the stage was not a little dependent upon the favor of the court, and as Charles II. was the center of all that was most unscrupulous in the life of the time, their laxity in taste and morals probably went not a little beyond that of the people of England at large. It has been the misfortune of Englishmen that since the days of Elizabeth the monarchs of England have not been English and have not fairly represented the English temper. Charles II. was Scotch on the paternal side, while his mother was French, his wife was Catherine of Braganza of the royal house of Portugal, and a large part of his early life had been spent in exile at the French court. However correct may have been their legal titles to the throne, those who have sat upon it since the time of Shakespeare have often entertained sentiments differing widely from those of their subjects. That may be given as one reason why Englishmen have steadily limited the power of the crown until to-day an English king has only a small fraction of the weight in government of an American president.

However much his absolute authority may be cir-

cumscribed, on the other hand, the example of the King of England is more or less final in society. It was so in the time of the Restoration, and, more than any other form of literature, the drama is a thing of society and fashion. We read books because we individually enjoy them, but we go to the theater in part because our friends are going. The shameless frivolity and indecency of the life of the king, then, must be held largely responsible for the grosser faults of Restoration drama. That it was a drama of conspicuous cleverness and brilliant stagecraft is not to be denied, but it was a drama without any of the glow of poetry, without any of the inner warmth of the Elizabethan age. The plays of the time are roughly grouped together as comedies of manners, and it is decidedly bad manners that they bring before us. Otherwise, to be sure, they would not have furnished their authors with opportunity for satire. The names given to persons in the plays are more or less characteristic of some peculiar quality in each, and the author's realization of human nature is more or less narrowed down in each case in that hard way. Lady Betty Modish and Sir Charles Easy and Lord Foppington are names in point, all of them found in plays by Colley Cibber, another playwright of the period, author of *The Non-Juror*.

Manners are not idle, but the fruit
Of loyal nature and of noble mind,

as Tennyson makes Guinevere say in *The Idylls of the King*, but the manners of the men and women

of the Restoration drama were very superficial. They had the appearance of elegance, but it was the elegance of powder and patches, not that of healthy color in the cheeks.

After saying that the dramas of this period are without the glow of poetry, it must be added that some of them were written in verse, *Venice Preserved*,* for instance, and, later than those so far mentioned, Addison's *Cato*.* Dryden employed verse largely in his plays, and it was through that use that he developed the heroic couplet, two lines of five iambic feet each, rhyming together and, in its most characteristic form for some time after Dryden, completing the sense wholly or in part at the end of the second line. In this verse form there is a certain neatness and finish that was notably in keeping with the new spirit, a spirit of reaction and so at once new and old. For a time now, life,—political, religious, and social—literature, and art were yielding to authority. In politics, that meant the ascendancy of the king. In religion, it was the greater weight of the Anglican and the Catholic faiths. In literature and art, it was the dominance of the ideals of classicism.

The most important poet following Dryden was Alexander Pope (1688-1744), a Roman Catholic, and he employed the rhymed couplet with greater point and a more exclusive fidelity than Dryden. His use of this form was so effective, he made of it an instrument of such clear, terse, and epigrammatic statement, that he has probably been more widely quoted than any other English writer, not

excepting Shakespeare. This is due largely to the condensation of the couplet form, a form that was both imposed upon Pope by the literary ideals of the day, borrowed in a degree from the French criticism of Boileau,* and carried to further perfection by him; but it is also due to the common and ordinary simplicity of his subject matter.

True wit is nature to advantage dressed,
What oft was thought, but ne'er so well expressed;

he says in his *Essays on Criticism*, and the lines, both in the opinion and in the form in which it is enunciated, are the measure of the poet and the man. He puts emphasis upon form, and not upon freshness or originality of substance. He was clever, keen, and in his way correct, but vision, insight, and imagination in the larger sense were not among his gifts. Early in his literary career he wrote a number of *Pastorals*, but of the thing that should make a pastoral genuine and beautiful, a keen love for and delight in the country and rural life, he had almost none whatever. "Pope's muse never wandered with safety," says Hazlitt,* "but from his library to his grotto or from his grotto into his library back again." His pastorals were classical echoings, not things of his own response to the natural world. His interest was in the city and in the men and women who live in the world that man makes. Even there, however, he failed in understanding. The sympathetic insight into human motives and human passions

which took Shakespeare out of himself and enabled him to give the shape and moving of reality, not only to a Hamlet, but also to a Falstaff, not only to a Rosalind, but also to an Iago, was a thing altogether alien to Pope's temper. What he could see he could report with a wonderfully illuminating clarity and precision, but it was the outside of things that caught his eye, not the animating spirit that made them what they were. Doubtless Pope was somewhat embittered by physical deformity that made him permanently an invalid.

In spite of these limitations, there have been many minds that have admired Pope and have read him with pleasure. If he could not track the unknown with the imaginative sweep of Milton, and if he could not see in the same rush of human interest both a Wife of Bath and a Poor Parson of a Town with the gentle kindness of Chaucer, he could comment most shrewdly upon the fashions and foibles of the hour. He could bring an alert, if superficial, observation to bear upon the passing show of things, and in two lines could make a man he hated feel the sting of his satire forever. Probably his attack upon Addison, from the *Epistle to Dr. Arbuthnot*, is as well known as anything else of his of its kind, and one couplet in that attack might well have darkened for that rival of Pope's a great deal of the public's generous pleasure in his writings;

Damn with faint praise, assent with civil leer,
And without sneering, teach the rest to sneer.

It is not important here whether Addison did meanly and covertly belittle others in a spirit of jealousy or not. Pope put the mark of having done so upon him, and he did it in a way to preclude the possibility of adequate defense.

Pope's important writings are the *Essay on Criticism*, in which he advances the classical doctrine of imitation of the ancients as the standard of literary art, *The Rape of the Lock*, translations of the *Iliad* and *Odyssey*, *The Dunciad*, the *Essay on Man*, *Satires* and *Epistles*. In the *Essay on Man*, Pope attempts as his purpose in the poem, to

Vindicate the ways of God to man,

as Milton, in the opening of *Paradise Lost*, had given it as his design to

Justify the ways of God to man.

Many of the lines of the *Essay* have become the current coin of conversation everywhere, as, for instance, this line from the second Epistle of the *Essays*

The proper study of mankind is man.

Incidentally, it is of some importance with relation to Pope's standards of correctness that up to this line in the poem, the 297th, this is the seventh time that he has used man as a rhyming word. Its use three times within that compass would be questionable, and four times would certainly be excessive. In spite of the quotability of

a great deal of the *Essay*, its reasoning as a whole is indefensible. *The Rape of the Lock* is an occasional poem, that is, a poem called forth by a happening of the moment, in this case a very trivial one, but it is satire of the lightest and deftest, keen and swift and brilliant. The translations from Homer have the virtues of clarity and a simple



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sort of ease, but, notwithstanding Pope's classical inclinations, they are not in the spirit of Homer. The monotonous jog-trot of Pope's lines does not at all attain to the magnificent sweep of the original. Chapman's *Homer*, written in the great days of the Elizabethans, more difficult to read, undoubtedly, is much nearer to the Greek spirit.

Pope has been felt to be the representative writer of the period, because in him the classical impulse reached its height. It was not in England alone

that classicism was in the ascendancy at this time, and, indeed, the English classical school established itself somewhat upon the authority of the French, with whom classical influences had always been more accepted than with the English. Daniel Defoe (1661-1731), author of *Robinson Crusoe*, *Captain Singleton*, *The Journal of the Plague Year*, and many other books, is perhaps more important in himself than Pope by reason of a wider and more varied talent. His style shows some of the harder tendencies of the day, but he had a greater range of interests than Pope, and a fuller humanity.

Jonathan Swift (1667-1745), author of *The Battle of the Books*, *The Tale of a Tub*,* *Gulliver's Travels*,* the *Drapier Letters*, and other prose writings, together with some verse, was one of the most interesting men of his day. The romance of his relations with "Stella," Esther Johnson, and the question whether they ever were or were not married, remains one of the most baffling problems of literary history. Uncompromisingly independent in spirit, not at all ready to yield to authority whether in church or state, he was as keenly and bitterly satirical in prose as Pope was in poetry. Satire was the mood of the day, as it is likely to be when men have lost the thrill and urge of romantic imagination and so have shut their thoughts in to the immediate and the present.

In Sir Richard Steele (1671-1729) and Joseph Addison (1672-1719), however, satire became gentler and kindlier. The two men are inseparately

associated in literary history, because Addison took a part, perhaps the more important part, in contributing to several journals that Steele founded, the *Tatler*,* *Spectator*,* and *Guardian*.* Urbanity rather than bitterness or severity mark the writings of both of them, and Addison's style has since been a model for ease and elegance. The *Sir Roger de Coverley** papers in the *Spectator* are probably his most memorable contributions to literature, but he wrote not a little acceptable poetry and one play, *Cato*, that, while it holds only an academic interest to-day, was then very much enjoyed. Steele did not write as much as Addison, and perhaps, in the judgment of later times, not as acceptably, but, in addition to his work in the periodicals that he founded, a play of his, *The Conscious Lovers*, is not to be forgotten. It marks the revival of a more refined taste and a less vulgar social spirit than appeared in the drama of the Restoration. Addison did not write with the driving force of Swift or with the straightforward directness of Defoe, but he and Steele both had a delicate and kindly humor that sweetened life.

It must be remembered that the Revolution* of 1688 again drove out the Stuarts and made the throne of England Protestant once more. In William of Orange and Mary, ruling jointly through her right, there was reëstablished in England a sense of the fitting and the moral and the just. The wanton and the unblushing were not totally banished, but during the years of their hold upon the English throne from 1660 under Charles II.,

they had not established themselves as the temper of the English people. On the contrary, it was a very different spirit that had now decreed that they should pass and give place to better things. Otherwise, it is hardly probable that there would have been a revolution. Monarchy, to be sure, remained, but monarchy as autocratic, self-willed, debauched, unmindful of the ideals of life that Englishmen had developed, was repudiated by the common sense of the nation, and such monarchy was driven into exile.

The reaction upon society of the change in rulers following Charles II. was markedly beneficial. The world of the Anglo-Celts, as it is proper to think of Great Britain after the union with Scotland and the nearer inclusion of Ireland as a part of the kingdom, did not at once become the home of the moral and social virtues. On the other hand, it began moving toward those virtues, and such writers as Addison and Steele and Swift and Defoe were among the influences that were regenerating the life and manners of their day and reëstablishing among Englishmen their natural regard for what is seemly in human relations.

CHAPTER IX

THE INTELLECTUAL EXPANSION; THE AGE OF ENLIGHTENMENT

In some of its aspects, the period under consideration in the previous chapter must be looked upon as reactionary, but there were other progressive forces at work in the situation, and it is with those forces, active at the same time, that this chapter is concerned. The literary movement in the direction of clarity and precision in expression, narrowing though it was, helped toward a more scientific way of thinking about man and his world. We have consequently a number of writers and thinkers who study and discuss political, religious, and scientific problems with an impersonal care and thoroughness perhaps not so easily possible in an age of enthusiasm like the Elizabethan. That the writers of the time were many of them critics,—Dryden, Pope, Swift, and Addison—and that they discussed theories and principles of literary art was itself part of the effort to know and understand the truth of things. We may have to reject many of their opinions and conclusions, but we must credit them with having done much to set forward the love of knowledge and the investigations by which knowledge is acquired. "Knowl-

edge is power," some one has said wisely enough, but no less certainly it is the ultimate source of our larger freedom.

We must look upon John Locke (1632-1704) as one of our intellectual emancipators. A philosopher and diplomatist, he wrote an *Essay Concerning the Human Understanding* in which he maintained that we gain our knowledge by experience, that it is not born with us. This seems simple enough now, but it was revolutionary in Locke's day. In his treatise on *Civil Government*, he contended for the rights of the people and their assemblies as being superior to the rights of rulers, in this carrying further the doctrines of Thomas Hobbes (1588-1679). His *Letters on Toleration* gave substantial grounds for his advocacy of liberty of religious thought.

Locke belongs properly to the seventeenth century. He was born fifty-six years before Pope. It will not be out of the way, however, to have him in mind here as a predecessor of David Hume (1711-1776), author of a *History of England* and of a number of philosophical essays covering literary, political, religious, and other questions. Hume was a wonderfully firm and clear intelligence and he wrote with an easy precision of style that is still very satisfying. He contributed as much as Locke, if not more than Locke, to the development of political doctrines, and, while he held practically to the maintenance of monarchy, he established all government, in his thinking, upon the basis of the popular will. With him, English political specu-

lation may be said fairly to have passed out of the stage of the assertion of liberty as a human desire and right, to the stage of political theorizing supported by ascertainable facts of history. It was out of the thinking of Hume and other men of this period that the government and Constitution of the United States largely took shape.

Adam Smith (1723-1790), author of a *Theory of the Moral Sentiments* and of an *Inquiry Into the Nature and Causes of the Wealth of Nations*, is looked upon as the founder of the science of political economy, and the second of these works is one of the most important writings in that field. Edmund Burke (1730-1797), statesman and Member of Parliament, was another influence in the growth of political ideas. His speech on *Conciliation with the American Colonies** was a notable plea for fairness toward America on the part of the English government. That government was now under the direction of the German house of Hanover, George I. of Hanover having become king, in accordance with the English law of royal succession, in 1710. George I. and those immediately following him in the Hanoverian line were stubborn autocrats, and Burke was voicing the feeling of a large portion of the English public in opposing himself to George III's methods of dealing with Englishmen on this side of the Atlantic. Burke wrote also an *Essay on the Sublime and Beautiful*, *Reflections on the Revolution in France*, and various other works exhibiting a wide-ranging and affluent imagination and a command of

language that altogether bring his writing near to what the world has felt to be the sublime in *Paradise Lost*.

The eighteenth century, which is approximately the period here under discussion, saw the birth of the modern novel. There had been story-telling before, of course, short and long, in verse and in prose, but the novel as a distinct literary form begins with Samuel Richardson's *Pamela*, published in 1740, or with *Robinson Crusoe*, already mentioned, 1719. *Pamela* was written in the form of a series of letters detailing the difficulties of its heroine, a young servant-girl of the name of Pamela, in escaping from the intriguing designs of her master, Mr. B. In one view, *Pamela* is the more interesting as setting the current of novel-writing going, because of its relation to one of the most striking literary activities of the century, the writing of letters, diaries, autobiographies, and other productions of that sort, true and fictitious. Addison's *Sir Roger de Coverley* papers are on the boundary line between such writing and the novel. They are loose and wandering, they do not have the structure of the novel, and they are personal and intimate in the fashion of the correspondence of the period, which was lengthy and minutely devoted to the writer's experiences for some time precedent to the time of the writing.

Henry Fielding (1707-1754), after a short and very unsatisfactory career as a dramatist, began his work as a novelist with *Joseph Andrews*, written in criticism of the moral ideas and the exces-

sive sentimentality of *Pamela*. Richardson's novel had been written in the way of advice to young women, and it marks a very positive opposition to the social looseness that had hung on from the Restoration. We need not trouble ourselves here about the wisdom or unwisdom of his moralizing. He was not wholly satisfied with it himself, and tried to improve upon it in *Clarissa Harlowe* and *Sir Charles Grandison*. Viewing his novels as works of art, we shall have to say that he did not sufficiently humanize his characters. They are more or less personified abstractions, not real men and women. His first heroine, Pamela, is somewhat pitifully thin, and her virtues are not at all as much a part of her own moral nature or as substantial in themselves as Richardson tried to make them appear. Parson Adams, the real hero of Fielding's *Joseph Andrews*, on the contrary, is very much alive and very genuine, an interesting and lovable and permanently enduring figure. One thing that vitally distinguishes the novel from the romances and the looser story-telling that preceded it is to be seen in the novelist's greater effort to deal with a real place or real places at a real time and to people those places with real men and women. Fielding was a greater novelist than Richardson, because he had a livelier insight into the particular characters of the people immediately about him in his own day in England. He wrote also *Amelia* and *Tom Jones*, this last his greatest work, a novel thoroughly enjoyable to-day, as it presumably will be always. Fielding was a man of

the world of good birth and breeding and education. His outlook was wider than Richardson's, and he had more generous sympathies, a keener play of humor, and more forthright energy of spirit in his opinions and in their expression. No doubt his books are now and then somewhat gross for our present-day taste, but the grossness is only plain-spoken, not vicious.

Tobias Smollett (1721-1771), the author of *Roderick Random*, *Peregrine Pickle*, and *Humphrey Clinker*, followed somewhat in the steps of Fielding, but not with the same power and genius. His novels are racy, as Fielding's are racy, but they are rather more gross and they are not quite so luminous in the comment that they flash upon life and human nature.

Laurence Sterne (1713-1768), author of *The Sentimental Journey* and *Tristram Shandy*, belongs in this company. Neither of the two books with which his name is associated would be thought of as satisfying the requirements for a novel now, because they are without plot and almost without story interest. On the other hand, Uncle Toby in *Tristram Shandy* is one of the enduring characters of fiction, and Sterne's work is a vital part of the realism of the period.

An even more minutely realistic novelist was Jane Austen (1775-1817), author of *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, *Northanger Abbey*, and *Persuasion*. Her stories are very quiet. Nothing extraordinary happens in them, and the course of their development is ex-

tremely natural and lifelike. The persons whose experiences make up the stories are more or less commonplace, the men and women of Miss Austen's own world. It is their fidelity to every-day existence that has kept them alive to our own day, as they are quite truly alive, being very much read and admired still.

Fanny Burney (1752-1840), in her later life Madame d'Arblay, author of *Evelina*, and Maria Edgeworth (1764-1842), author of *The Absentee* and other stories of Ireland, are to be remembered in this connection. These three women writers are all later than the four novelists whom we think of primarily as making the eighteenth century the century of the novel, Richardson, Fielding, Smollett, and Sterne, but they carried on the literary tradition of that great group, and they refined upon it, even though they did not show the elemental vigor of these earlier writers.

Reference has been made to David Hume's *History of England*, and another historical work of equal if not greater importance belongs to this period, Edward Gibbon's *Decline and Fall of the Roman Empire*. Gibbon's work is somewhat like Hume's in its attempt at a philosophical survey of the subject, estimating forces and causes at work in the larger movements of society. Both of them are written in a spirit of hard analysis, a spirit coming out of the scientific and philosophical tendencies of the age. Gibbon's *History*, written in a style somewhat too near to the magniloquent, makes a splendid panorama of the varied life of

tribes and peoples and nations that centered in Rome. In addition to this magnificent portrayal of the moving motley of a great age, the *Decline and Fall* is remarkable for the vast body of careful research that went to its production. Gibbon spent over twenty years in getting his material together and putting it into shape in the completed work. Except for two chapters in which the author attacks the Christian religion severely, it is a monument of impersonal and dispassionate scholarship.

In agreement with the more philosophical temper displaying itself in such historical writing, there was in this period a great deal of direct philosophical discussion. Locke and Hume have been noticed as sharing in this movement, and George Berkeley, Bishop of Cloyne in Ireland (1685-1753), is to be remembered as developing a philosophy of idealism that has been more or less interesting since his day. The establishment of Methodism in this period by John and Charles Wesley was another influence that was to affect human thinking in many ways.

Because of the representative character of his work and his large influence in his own day, Samuel Johnson (1709-1784) has been so much taken as the outstanding literary figure of this period that it has been called, from 1740 to 1780, the Age of Johnson. Both as man and as writer, he is intensely interesting, and yet his dominant characteristic, if we are looking to see how he is the typical writer of the age, seems to have been only a plain common sense. Johnson's literary style was

heavily overladen with Latinisms, and the pomposity of that sort of diction is peculiarly associated with his name. The man himself, however, appears to have been much more simple and direct and human than his writings, and he inspired the most faithful of devotions in a man of a very simple sort, James Boswell, whose *Biography* of him is the best life of any one in the language. Boswell was a hero-worshiper, but in that character he did not so much magnify what Johnson was and what Johnson did as report all the intimate details of his life with confident faith in their importance. As a consequence we know Johnson very thoroughly, the big things in him and the trivial, his sober thoughts and his jocularities.

Johnson followed Steele and Addison in the publication of periodical essays, calling his two series the *Rambler* and the *Idler*. They failed, however, of the ease and lightness that marked the *Spectator*. Johnson wrote also a didactic novel, *Rasselas*,* a *Dictionary of the English Language*, and *Lives of the Poets*. His first poem, *London*, was written in the heroic couplet of Pope's school, and has many quotable lines. Probably it may safely be said to be more vigorous than Pope and less keen and finished. The couplet,

This mournful truth is everywhere confessed,
Slow rises worth by poverty depressed,

very probably comes out of the long and severe hardships that Johnson himself endured before he

had established himself as a successful man of letters.

In his *Lives of the Poets*, Johnson develops the critical theories of the classical school, and it is interesting as marking the standards of judgment of that school that he should say of Shakespeare that he has "perhaps not one play which, if it were now exhibited as the work of a contemporary writer, would be heard to the conclusion." The pronouncement may have reached the truth surely enough for Johnson's day, and its chief significance is in the circumstance that it is the opinion of the man who most surely represented the trend of ideas in his time. The imaginative fullness of Shakespeare's mind was not for Johnson and not for those who gathered about him. In so far it was one of their limitations, but it must be seen as having a larger aspect. Englishmen were laying a firmer foundation for an understanding of the more complex actualities of our human problems.

In regard to the things that are considered in this chapter, this age is to be thought of as the Age of Enlightenment. Political freedom and religious freedom Englishmen had fought for steadily and had maintained for themselves in a higher degree than it had been maintained elsewhere. They had secured the right to the sort of government they wished and the right to have the sort of religious faith that they chose. They were now establishing another freedom, one of tremendous importance for the modern world, the freedom of the mind. They were learning to think justly, to look under the sur-

face of things and know the truth. In this process the critical temper must always play a large part, and enthusiasms and fervors of passion are necessarily to be subdued. None the less it is a forward movement, and truer enthusiasms and finer passions are possible when they are founded on a truer and more substantial basis of things known and understood as they are. Sometimes the attempt to reach certitude, to know things exactly, rather than loosely and blunderingly, seems hard and narrow. The attitude of mind that comes with the process of making sure about conclusions reached may have an air of the severely critical. Some of the writers with whom this chapter deals no doubt make the impression on most readers of critical coldness, but they contributed to the intellectual expansion of England and so to its expansion in all ways. It was in this period that the Royal Academy of Arts was founded (1768), and the Royal Institution of Great Britain for the Promotion, Diffusion and Extension of Scientific and Useful Knowledge, founded in 1799, may be taken as evidence of a growth of interest in Science. The desire to get at the roots of things, to know intimately what is and why it is, whether in art or philosophy or literature or nature or political theory, had become one of the great passions. It was through these passions that men's minds were being emancipated and the world as we know it to-day, with its great surge of human activities, was coming into being.

CHAPTER X

THE SPIRITUAL EXPANSION; IDEALISM AND THE REBIRTH OF SONG

Powerful as are the general influences that in a particular age control men's minds and give them the show of common likeness, they cannot be all-inclusive. There are everywhere rebels against authority, whether of church or state, of social custom or prevailing opinion. Particularly in England, and, indeed, among all English-speaking peoples, the mood of rebellion and of independent thinking is always to be reckoned with. While the classical movement was at its height and while common sense and cold thought was in the ascendant, other forces were beginning to assert themselves. These forces are to be seen plainly in *The Seasons*, a long poem in blank verse by James Thomson (1700-1748), published in 1730, as also in a different way in the same writer's *Castle of Indolence*.^{*} In the first of these there is a new feeling for nature, for the things that reach the sensibilities rather than the intellect. Percy's *Reliques of Ancient English Poetry*, published in 1765, and James McPherson's *Ossian*, probably in large part a forgery but published as a translation of a supposed Gaelic^{*} poet, revived interest in the romance of

wild days and elemental passions. The poems of Thomas Chatterton,* also presented as transcriptions from older poets, were in the same vein of delight in the romantic strangeness of the past.

Oliver Goldsmith (1728-1774) belonged to the Johnson group and was one of Johnson's friends, but he had other tendencies that take him past Johnson's day. His plays, *The Good-Natured Man* and *She Stoops to Conquer*, broke away from the hardness of the classical formula and exhibited men and women as actuated by natural rather than by artificial emotions. Society, going to the play, had demanded fine ladies and gentlemen, as they understood them, on the stage. Goldsmith presumed to find interest in men who were common and even vulgar. Probably he is best known by a poem, *The Deserted Village*, in which he laments the effect upon simple village life of the new industrial conditions in England. Goldsmith was one of the most loved of English writers, because of the warmth of his sympathies, his tenderness, his enthusiasm for the kindness, for the gracious human charities that make life sweet. It is this quality that makes his novel *The Vicar of Wakefield** widely popular, no less so to-day than in his own time. Interest in nature and in the lives of the poor is so much a part of our modern world that we hardly realize that this feeling had very little existence before the days of these writers. Life for us now would be very much impoverished, if we were unmindful of the beauty of natural scenery, if we could not enjoy the wholesomeness of the outdoor world, if

we did not care to walk or ride or play outdoor games. Some feeling for nature had persisted in England, largely among the Puritans, who naturally were inclined to reject everything that seemed artificial, but town life had been the dominant interest of the age. Formal gardens were the fashion, the correctness of an established mode, but these poets turned the current toward pleasure in the informal, the picturesque, the unusual, the individual.

Aside from its concern for the natural and the common man, *The Deserted Village* had for its background a new condition in English life. Landed estates were steadily growing larger, and small farms were decreasing in number. The little plots of ground that from Anglo-Saxon times had been held as the common pasture land for each village, sometime apportioned out each spring for tillage by the villagers, were fast passing into private ownership. The invention of the fly-shuttle* by Kay of Bury in 1738, of the spinning-jenny* by Hargreaves in 1764, of improvements upon methods of spinning by Arkwright, of the power-loom* by Cartwright, and finally of the steam-engine by James Watt, for which he secured his first patent in 1769, transformed England from an agricultural to a manufacturing and industrial nation. Canals were being built throughout the country, and methods of transportation were being greatly improved, as they were soon to be still further improved by the invention of the locomotive. These were English inventions, and, as they put England in the

forefront of the industrial revolution, so they pushed new ideas forward there. Sympathy for the poor, sympathy for children working in factories, and sympathy for convicts suffering abuses in prison, were all a part of the new quickening of ideally human values as distinguished from the coldly intellectual. It has been abundantly realized that the Puritan Revolution, putting the Bible into the hands of the common man and so making him a reading and a thinking man, had a great deal to do with this growth in democracy and liberty. The Romantic movement in literature has a very close relationship with the same influence, because Romanticism is in its very nature a spreading out of our interest into new fields, the discovery of fresh sources of pleasure, the increase of variety and fullness in life and human nature itself. Concern for the individual man,—his individual characteristics, sufferings, problems, modes of living,—is both romantic and democratic. Puritanism in its emphasis upon the worth of the individual soul and the individual life, in its indifference and even antagonism to the church as an organization, a system, in which the individual becomes only a cog on one of many wheels, was inevitably a tremendous force in the development of both romanticism and democracy.

It is not to be forgotten that, while the spirit of liberty and that larger outlook upon the whole world that comes from liberty was going forward in a normal development in England, across the Channel in France, Voltaire,* Diderot,* Rousseau,*

Montesquieu,* and other writers were doing a great work for freedom. The American Revolution had contributed largely to the democratic movement, and here in America we should steadily remember that it was a revolution of Englishmen against the autocratic authority of a German king of England, that the sympathies of the masses of Englishmen and of England's most enlightened statesmen were not with the king, that the war was fought in great measure by German soldiers who were sold to the English king by their princes without regard to whether they wanted to fight or not. Toward the close of the century, *The Rights of Man*, by the American patriot, Thomas Paine, was published in London, and it was addressed to Englishmen, warning them against the dangers to English liberty in German autocracy. As far as the American Revolution found a place in English literature of any importance, and reference to it in the main is little more than casual, that literature was one of sympathy with America and disapproval of the English government under the rule of stupid George III.

The poet whom we think of as perhaps more than any other the nearest to the Revolutionary spirit is Robert Burns (1759-1796). His *A Man's a Man for A' That* is a very adequate expression of the new emphasis upon the worth of man apart from his station. Burns himself was a farm laborer, a farmer, and an excise-officer. These are the simple occupations of common men, and they brought Burns into contact with nature and ordinary life. They mainly gave him his themes, and

he wrote of them with a lyrical fervor unknown to the classical poets. He hated hypocrisy, the smug self-satisfaction of the insincerely pious, the false pretensions of rank and authority. His own life was doubtless not as well ordered as it should have been, but, if the violence of his passions sometimes betrayed him into courses which we cannot approve, they also gave a warmth and a vitality to his poetry that have made it loved everywhere by readers of all sorts of tastes and all degrees of critical intelligence.

The titles of some of Burns' poems are sufficiently suggestive of the range of his interests. *To a Mouse*, *To a Mountain Daisy*, *The Cotter's Saturday Night*, *Address to the Deil*, *Holy Willie's Prayer*, and *Highland Mary* are evidently the headings of romantic themes,—nature, simple home life, the arrogance of some religious assumptions, elemental sentiment and passion. Here in America now, over a century since his death and thousands of miles distant from the place where he was born, Scotchmen celebrate his birthday annually, and his hold upon the affections of his fellow countrymen is probably greater than that of any other man that ever lived. His contribution to the romantic movement was chiefly an intense accentuation of the spirit of democratic revolt. This appears sufficiently in a poem on the American war, not as well known as many others, *When Guilford Good Our Pilot Stood*, but the last stanza of *A Man's a Man for A' That* illustrates it happily enough and is more obvious.

Then let us pray that come it may,
As come it will for a' that;
That sense and worth, o'er a' the earth,
May bear the gree, and a' that.
For a' that, and a' that,
It's coming yet, for a' that,
That man to man, the warld o'er,
Shall brothers be for a' that.

One writer of no little importance in the revival of romanticism has been passed over, Thomas Gray (1716-1771), author of the *Elegy Written in a Country Churchyard*. Gray wrote odes in the classical manner, and he was a very careful craftsman. We can feel that he is not quite out of the classical influence, but the spirit of his poetry is romantic. He is sensitive to the varying aspects of nature and to the changing circumstances of life in a fashion and a degree beyond the reach of a Johnson or a Pope. Gray was not a man of the people as Burns was, but the *Elegy* is also a throb of sympathy for the life of the common man.

Let not ambition mock their useful toil,
Their homely joys, and destiny obscure;
Nor grandeur hear with a disdainful smile,
The short and simple annals of the poor.

William Cowper (1731-1800), author of *The Task*, *John Gilpin*, a translation of *Homer*, and *Lines to My Mother's Picture*, employed blank verse, gave faithful pictures of rural sights and sounds, wrote poetry of a somewhat religious and, at times, melancholy tone, was a poet of feeling in

the romantic manner, expressing himself and not general thoughts, and is known further, with Gray, as the writer of some of the best letters in the language. His style is clear and fluent, but it has none of the lyrical fervor and the imaginative lift that we find in Burns.

One of the most original poets of this period was William Blake (1757-1827), most of whose important poems were printed in two volumes, *Songs of Innocence* and *Songs of Experience*. Blake's temper was very much that of the religious mystic, and his mysticism took the form of a pantheistic conception of nature. He is often very puzzling, perhaps even incoherent and insubstantial, but the poetic gift is unmistakable. Probably his best-known poem is *The Tiger*.

With the publication of the *Lyrical Ballads* by William Wordsworth (1770-1850), in conjunction with Samuel Taylor Coleridge (1772-1834), and with the further publication in the same year, 1798, of Coleridge's *Rime of the Ancient Mariner*, we pass into the fuller glory of the new movement. In addition to the two just mentioned, the more important writers of this period are Sir Walter Scott (1771-1832), Robert Southey (1774-1843), Charles Lamb (1775-1834), Walter Savage Landor (1775-1864), Henry Hallam (1778-1859), father of Tennyson's youthful friend, Arthur Hallam, and Thomas Moore (1779-1852).

This is a wonderful muster-roll of genius, and in these men the romantic and revolutionary movement reaches its height. Three things we particu-

larly associate with Wordsworth, a deep interest in nature as giving us tokens of the God of nature, a belief in the fitness of all things, however common, for poetic treatment, and a belief in the fitness of all words for poetic use. In Wordsworth, as in a number of the other writers of this group,



Dove Cottage.

HOME OF WORDSWORTH FOR SIX YEARS AND OF DE QUINCEY FOR TWENTY, IN THE LAKE DISTRICT.—*From drawing by Joseph Pennell.*

love of nature becomes a passionate rejection of the artificial life of cities. The Industrial Revolution was now intensifying the struggle of man with man, and those who failed in that struggle were more and more finding themselves plunged into sordid misery. That would not have mattered so much in the minds of writers of the school of Pope, as long as they felt themselves secure from the pinch of

misfortune, but the writers of the romantic school were hurt when they saw others hurt. They therefore wished to fling themselves out of the crowd into a world where human want and human wrongs were not so observable and consequently not so distressing. They sought nature, therefore, and tried to find in the sea or the grove or the mountain escape from the life of the city.

Some of Wordsworth's memorable poems are *We Are Seven*, *The Excursion*, *Intimations of Immortality from Recollections of Early Childhood*, *Milton*, and others too numerous to mention. Further, there are still others, such as *Peter Bell*, and *The Idiot Boy*, in which Wordsworth, faithfully pursuing his doctrine of the fitness of all things for poetic treatment, wrote prosily and sometimes nonsensically and foolishly. These failures in his critical judgment as applied to his own work cannot be ignored, but, serious as were his lapses, he was still one of England's great poets, contributing a new spiritual fervor to the life of his time and establishing new critical standards the value of which are now sufficiently recognized. Wordsworth was right in thinking that the common thing and the common word could contribute to poetry. Where he was wrong was in his failure to see what was poetry and what was prose in his theme. He could not separate them. When he had exhausted the things that came to him as imaginative insight, he wrote on, baldly trying to illuminate the matter-of-fact and the perfectly apparent.

Wordsworth's life covered the period of the



Rydal Church.

CHURCH IN THE LAKE DISTRICT OF WORDSWORTH, THE
"RYDAL POET."—*From drawing by Joseph Pennell.*

French Revolution, and not a little of his poetry reflected his reaction to that great event. Like many other Englishmen of his day, he had warm sympathies for the revolutionary movement in itself, but he looked upon the violence that attended it with horror. Both of these feelings are prompting motives in the following sonnet, one of a great many poems that he wrote in that form.

It is not to be thought of that the Flood
Of British freedom, which, to the open sea
Of the world's praise, from dark antiquity
Hath flowed, "with pomp of waters, unwithstood,"
Roused though it be full often to a mood
Which spurns the check of salutary bands,
That this most famous stream in bogs and sands
Should perish; and to evil and to good
Be lost forever. In our halls is hung
Armory of the invincible Knights of old:
We must be free or die, who speak the tongue
That Shakespeare spake; the faith and morals hold
That Milton held.—In everything we are sprung
Of earth's first blood, have titles manifold.

Samuel Taylor Coleridge wrote a great deal of literary criticism in addition to his poetry, and this criticism is penetrative and brilliant. As was to be expected after the philosophical development of the eighteenth century, Coleridge's criticism was more analytical and light-giving than that of the earlier period. In him we can see another tendency of the romantic movement, a greater freedom, variety, and originality in verse forms, soon to develop into a luxuriance of rhythms and melodies. Important poems of Coleridge's are *Christabel*,*

Khubla Khan,* the *Hymn before Sunrise*, and *France, an Ode*.

In Sir Walter Scott the romantic spirit of the day showed itself in an interest in the past, in medieval picturesqueness, in the pomp and pageantry of the days of chivalry. His first work was in poetry, and that poetry was very largely long stories of thrilling happenings of an earlier and less peaceful time, *The Lay of the Last Minstrel*, *Marmion*, *The Lady of the Lake*, *Rokeby*, *The Lord of the Isles*. They aroused a great deal of popular interest, because of their racy liveliness, their rush of incident, their fresh pictures of men in the stir of great events. The long line of novels that he wrote later, beginning with *Waverley*, had very much the same sort of interest, presenting men and women, not meditating, but acting, not philosophizing but riding horses, carrying banners leaping ditches, mounting parapets and drawing swords. Scott's facility of invention and the fluency with which he produced the great body of his work were amazing. The novels were long and full of detail, and there were many of them. Some of those most to be remembered are *The Heart of Midlothian*, *The Bride of Lammermoor*, *Ivanhoe*, *Guy Mannering*, *The Talisman*. One consequence of the rapidity with which Scott wrote was that both the poetry and the prose are inaccurate, and, if not quite slovenly, at least they cannot be said to show the finish of careful artistry. Another consequence of the pressure under which he worked was that it broke him before his time. He died while writing to pay

off the debts of the Edinburgh publishing house of which he was a member and which had failed for a large amount. Scott is still enjoyable after a hundred years, and as an historical novelist no other English writer has surpassed or even equaled him. The material for his poetry and his fiction alike he found in legendry, as well as in more authentic records of the past. For this employment of the medieval atmosphere, with its vanishing strangeness, superstitions, and illusions, his chief part in the romantic revival, he offered justification in the introduction to *Marmion*. It is interesting as a plea for the revolution in taste that was now changing literature.

The mightiest chiefs of British song
 Scorn'd not such legends to prolong;
 They gleam through Spenser's elfin dream,
 And mix in Milton's heavenly theme;
 And Dryden, in immortal strain,
 Had raised the Table Round again,
 But that a ribald king and court
 Bade him toil on, to make them sport,
 Demanded for their niggard pay,
 Fit for their souls, a looser lay,
 Licentious satire, song, and play;
 The world defrauded of the high design,
 Profaned the God-given strength, and marr'd the lofty
 line.

Warm'd by such names well may we then,
 Though dwindled sons of little men,
 Essay to break a feeble lance
 In the fair fields of old romance.

Robert Southey was a voluminous writer also, as voluminous as Scott, much as he wrote, but he

was without Scott's gifts. Some of his longer poems, such as *The Curse of Kehama*, are luxuriant in their imagery, in the variety of verse forms employed, and in their diction, but they are more or less turgid and forced. A short poem, *After Blenheim*, has an enduring place, and so also has *To My Books*. His *Life of Nelson* is an excellent biography of permanent value. With Wordsworth and Coleridge he made up a triad known as the "Lake poets." *

Charles Lamb wrote a few poems and, in connection with his sister, Mary Lamb, *Tales from Shakespeare*, but he is best known by his *Essays of Elia*. These are models of the intimate personal essay, both in substance and in prose style. They are distinguished by a kindly humor and a delightful whimsicality, easy, tender, urbane. Lamb was a clerk in the East India House,* and his writing and the literary friendships that his writing drew about him were his compensations for the drudgery of that occupation and for other limitations that fortune imposed upon his life.

Walter Savage Landor was both a poet and a prose writer. *Gebir* and *Count Julian* are among his longer poems, and *The Pentameron* and *Imaginary Conversations** are prose works. Landor was in a great degree outside of the current romantic tendency, but the classical element in his writing was nearer to the Greek than to the imitative classical of Pope's day. An eight-line poem of his, *Rose Aylmer*, is one of the most beautifully enduring things in all literature.

Thomas Campbell wrote *The Pleasures of Hope*, *Gertrude of Wyoming*, *The Battle of the Baltic*, *Hohenlinden*, with other poems and some historical works. These were very highly rated in the author's day, but they are of much less interest now.

One of the remarkable writers of this period was the historian Henry Hallam, author of a *View of Europe during the Middle Ages*, a *Constitutional History of England*, and an *Introduction to the Literature of Europe*. They are very full in their treatment of great subjects, and they are at once human and scholarly in their substance and method of presentation, and they are well written.

Thomas Moore was a writer of lyric poetry of a lighter and more sentimental quality than that of any others so far noticed in this chapter. A longer poem, *Lalla Rookh*, is almost fantastically romantic in its reproduction of the strangeness and the wonder of the world of the nearer Orient. Moore's poems are particularly appealing in their music-setting, such as *Oft in the Silly Night*, *Believe Me, if All Those Endearing Young Charms*, *The Last Rose of Summer*, and *The Harp that Once Through Tara's Halls*. These are not very deeply reflective poems and they have little connection with the more vital currents of the romantic movement, but they are touched with a pathos or a tenderness or a grace and charm of reminiscent beauty that keep them alive, as doubtless they will be alive for years yet to come.

A little reflection will make it clear that in the poetry of this period there is a new emphasis upon

the inner life of man. What he thinks and feels and desires, his ambitions and aspirations and ideals, have become more important than the outer world. In a more various and larger sense, the word of Milton has again become the word of the poets;

The Mind is its own place, and in itself
Can make a Heaven of Hell, a Hell of Heaven.

Life has gained in richness and fullness and wealth of experience. Man has become more deeply sensitive to the things that make his outer world, and he has also realized more keenly their relation to his inner self. New possibilities are opening before his mind and he is setting forth on fresh adventures. These are not so much adventures on land or sea as adventures of the spirit. They look toward new realizations of beauty, new and more ideal human relationships, new moral and religious sensibilities and new satisfactions for the expanding hopes of the race.

All these things are revolutionary in their implications, and they were a part of the romanticism with which the nineteenth century opened. Further, it was the burst of romantic fervor in them all that was the creative stimulus for the creative energy that was now growing into a day of literary and intellectual productivity second only to the great period of the Elizabethans.

CHAPTER XI

THE BEAUTY AND FULLNESS OF LIFE

The French Revolution began in 1789, and no one born after 1780 could live to manhood and escape the influence of that stupendous event. Revolutionary principles spread throughout Europe, and the battle-cry of those who were trying to establish a republic in France,—Liberty, Equality, Fraternity—was echoed by many voices in England. The excesses of the Revolution frightened many lovers of liberty there, among them Burke, Wordsworth, and Coleridge. Those excesses finally drove the government into war with France, but the revolutionary spirit had taken possession of the minds of men. The world was a new world, and it was thinking new thoughts. In those portions of Europe where the power of autocratic monarchs was still supreme,—in Germany, in Austria, and in Russia—these principles were sternly repressed. In England and France they made headway and were more or less accepted. London became the refuge for men of liberal principles such as made them exiles from their own countries. There Mazzini,* toward the middle of the nineteenth century, came to spend his life in the cause of Italian freedom. There, too, escaping from Naples by the aid of the

English fleet, came Gabriel Rossetti,* the father of Dante Gabriel and Christina Rossetti, so eluding the long arm of Metternich* stretched out from Vienna. There Karl Marx,* exiled from Germany, wrote his great work, *Capital*. Paris, too, was a sanctuary for the oppressed only a little less secure than London, and it is pleasant to think that the many-sided genius of Heine* found there fuller opportunity for adequate expression than was offered in Germany.

Thomas De Quincey (1785-1859), born just before the emancipation brought about by the French Revolution and living almost to that of the American Civil War, is perhaps best known as the author of *The Confessions of an English Opium-Eater*,* but he wrote many essays on many subjects,—philosophy, literary criticism, history, politics, and other themes not easily classified. *Murder Considered as One of the Fine Arts*, *On the Knocking on the Gate in Macbeth*, *The English Mail-Coach* are titles suggestive of the imaginative literary quality of some of his work. He wrote in a style highly complex and intellectual, perhaps a little too subtly intricate for the average reader, but, in that quality of his writing, he was representative of the intellectual and emotional expansion of his day. These titles suggest further that there could now exist in the same writer a keen analysis and a delicate spirit of play and whimsicality. De Quincey's humor was now and then a little grim, perhaps, certainly more so than the humor of Lamb, but it was still a swift turn of

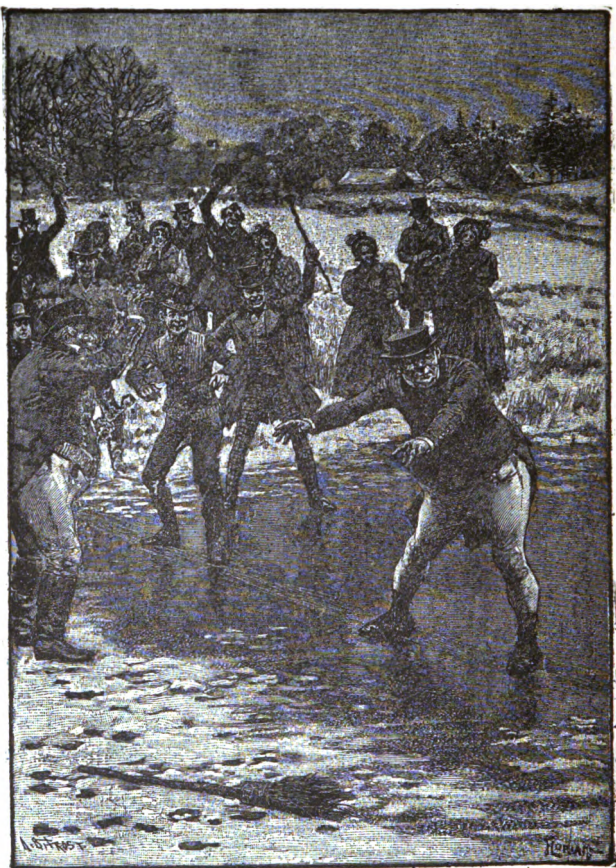


ILLUSTRATION FROM CHARLES DICKENS' "PICKWICK PAPERS,"

thought, a playing with its themes in a spirit not too deadly earnest.

Lord Byron (George Gordon, 1788-1824), represented the revolutionary spirit in an unusual degree. His first volume of poems, *Hours of Idleness*, was very unfavorably reviewed by the critics, and he retorted in verse with a bitter attack upon the critics and a number of his fellow poets, under the title *English Bards and Scotch Reviewers*. Wordsworth, Southey, Coleridge, Scott, and others were fairly lampooned in the stinging lines. He wrote a number of long narrative poems having as a background the nearer Orient, *Lara*, *The Corsair*, *The Bride of Abydos*, and others, poems with the flavor of such romantic adventure as Scott had made popular, and offering the public the novelty of a new setting. *Childe Harold* was a story of the European wanderings of the hero who gives the title to the poem and who must be recognized as Byron in disguise. In the poem he is in a measure an outcast from England, as, on account of the looseness of his moral principles and his conduct, Byron was himself more or less an outcast from English society. Byron was temperamentally a rebel, and he rejected, not only the conventions of his English world, but also its moral code. This was the revolutionary temper carried to excess, and it shows itself in almost everything he wrote, in *Don Juan*,* a long poem, in *Manfred*,* one of his numerous plays, and in shorter poems. His *Hebrew Melodies*, written for music, have a more graceful sweetness and are of a purer tone than

much of his work. The lyric fervor of his poetry is as high as that of Burns or any other English poet, and he wrote a great deal in the course of a relatively short life.

Another poet who was deeply affected by the revolutionary movement was Percy Bysshe Shelley (1792-1822), author of *Queen Mab*, *Prometheus Unbound*,* *Ode to a Skylark*, *Alastor*, *Adonais*,* *Ode to the West Wind*, and many shorter poems. He was full of dreams for the reorganization of society and the establishment of the life of man on broader principles of justice and equity and love of good and beauty in a brotherhood of man. Eager, enthusiastic, gifted with a command over language equaled by that of only a few of the greatest writers, he created ideal worlds of the imagination, worlds of luxuriant beauty, and in them seemed to escape from the limitations of our human state. Shelley, like Byron, was a rebel defiant of the social conventions, but the moral law meant more to him than it did to Byron, although he did not always keep within its limits. The wealth of imagery in his poetry, its wonderful flow of singing speech, and its sweep of aspiration toward new conceptions of good and beauty mark, perhaps, the extreme of the romantic movement. Nowhere do these things find a fuller expression in Shelley than in the final chorus of the long poem, *Hellas*, from which the two stanzas that follow have been taken.

The world's great age begins anew,
The golden years return.

The earth doth like a snake renew
 Her winter weeds outworn;
 Heaven smiles, and faiths and empires gleam
 Like wrecks of a dissolving dream.

O cease! must hate and death return?
 Cease! must men kill and die?
 Cease! drain not to its dregs the urn
 Of bitter prophecy.
 The world is weary of the past,
 O might it die or rest at last!

John Keats (1795-1821) is very generally thought of in connection with Shelley. Byron, Shelley, and Keats had, all three of them, several points of likeness, either in themselves or in the outer circumstances of their lives. They were all highly sensitive, they all in different degrees loved the ideal world of their imaginations rather than the duller world of fact, they all came to the seeming fullness of their powers early, and they all died young. Keats was unlike Shelley in that he was apparently little concerned with social problems. The line from his *Ode to a Nightingale*,

No hungry generations tread thee down,

marks a consciousness of the struggle that men have with the hard problems of material existence, but it is only a casual reference. Mainly he was interested in beauty, beauty of visible forms, beauty of sounds and odors, beauty of the "poppied warmth of sleep" and of the breezes blown through tall woods, and then beauty of the magic of words

in which all these things find expression. This last was perhaps his greatest gift, the feeling for language, for forms of speech that should make the beautiful thing more beautiful in a beauty flashed upon it from the poet's vision.

Keats, like Byron, suffered from the severity of the reviewers. His sensibilities were very keen, and it has been said that the critics killed him. That we need not believe, but certainly their contemptuous treatment hurt him deeply. He published his first little volume of poetry in 1817, and within four years of that time he died. Important long poems of his are *Endymion* and *Hyperion*, and shorter poems, with all of which the lover of poetry should be familiar, are *The Eve of St. Agnes*,* *On First Looking into Chapman's Homer*, *La Belle Dame Sans Merci*, *Lines on the Mermaid Tavern*.

These three poets are in some ways the dominant figures of the period. In them we can see its fervor, its driving energy, its hopes for a happier and more beautiful world, its rejection of the petty and the dwarfing in both life and art. In their writings and in their lives they were all distinguished by extravagance and excess, except that Keats cannot be said to have lived irregularly. There were other phases of romanticism than theirs, not so fiery and glowing, perhaps, but a part of the same spirit. Such was the sympathy with the poor of Thomas Hood (1798-1845), author of *The Song of the Shirt*, and other poems and prose writings, some of them humorous. In another way, Char-

lotte Brontë (1816-1855) gave emphasis to the romantic movement in her novels, of which *Jane Eyre* is the most notable. In this she deals passionately with the problem of woman's right to be herself and to determine her life in some independence of the then established attitude toward woman's place in society.

Edward Bulwer Lytton (1805-1873) wrote novels, *Rienzi*, *The Last Days of Pompeii*, *Ernest Maltravers*, and others, and plays, *Richelieu*, *The Lady of Lyons*, at times somewhat flamboyant and too highly colored, but always spirited and stirring. *The Coming Race*, a short bit of fiction, has a touch, only a touch, of the Shelleyan idealism looking toward a better and happier world. *The Lady of Lyons*, still a good acting play, has for its theme the triumph of worth in the dress of common humanity over the pride of place and wealth. This is, of course, a romantic and democratic motive, and it is phrased in a fashion of romantic glamour that now seems rhetorical in the bad sense of the word. The novels of Benjamin Disraeli (1804-1881) are to be remembered here, particularly *Coningsby*. In this he sets forth his political theories, primarily his belief that England should be governed by the aristocracy, but that that aristocracy, as it then was, needed to be reformed and purified. Disraeli's writings are numerous, but he is chiefly known for his career as prime minister of England, during which he became Lord Beaconsfield.

Beaconsfield was a Conservative in politics, and

so, in part at least, he was not in sympathy with the newer democratic tendencies. In the religious world, Cardinal Newman (John Henry Newman, 1801-1890) was even less inclined to keep step with the forward movement. Out of the stir of what is known as the "Oxford Movement," he was converted to Catholicism, and one of his most important works, his *Apologia Pro Vita*, is devoted to a defense of himself for that change of view. He wrote one of our most beautiful hymns, *Lead, Kindly Light*, other poems not particularly notable, a novel *Callista*, and various prose essays, many of them in advocacy of the Catholic position. His style has been much admired for its clarity and persuasive force.

Thomas Babington Macaulay (1800-1859) wrote poems, *The Lays of Ancient Rome* and others, that were thoroughly romantic in their throb of action, their interest in the picturesque details of an earlier and more adventurous day. His *History of England* from the reign of James II., left incomplete, is one of the most entertaining accounts of the period of which it treats, but is not held to be reliable and scholarly. The entire body of Macaulay's writings is very extensive, including critical essays, of which the one on Milton is notable, short biographies, and discussion of various other subjects. While Macaulay's gifts were not those of the first order, they were gifts of a very high sort. He had one of the most remarkable of memories, he could realize distant scenes, persons, and places and make them actual with unusual distinctness,

and he wrote clearly, directly, and vividly. His was preëminently the power to make things interesting, whether he was relating the moving incidents of the career of Warren Hastings in India or dealing critically with the life and writings of Samuel Johnson. That he was sometimes superficial and that he was not always keenly analytical may be admitted, but he was a man of sturdy, honest temper, ready to do battle for good causes when there was occasion, and warmly sympathetic with a wide range of human activities and with many kinds of men. Besides those already mentioned, writings of his to be remembered are the poems, *Horatius*, *The Battle of Naseby*, *The Battle of Ivry*, and essays on *Bacon*, *Bunyan*, *Addison*, *Warren Hastings*, *Lord Clive*, and *Frederick the Great*.

Macaulay was so unlike either Byron or Shelley or Keats, who have been spoken of as the dominant figures of this period, that it may at first be difficult to see them as part of the same movement. He was practical, rather than visionary, interested in the means of realizing ideals, rather than in the glowing elaboration of them, systematic and orderly, rather than revolutionary. In Byron and Shelley the impulses of freedom were violent and self-assertive. They were unwilling to subject themselves to any laws of conduct when they seemed to be restraints. "License they mean, when they cry liberty," Milton said in one of his sonnets, and in no little measure the word applies to Byron and Shelley. They were ready and eager to throw away the chains about men's wrists, to loosen from

their ankles the balls they dragged, but they could not point them out roads that they might wisely take when they were free to go.

Macaulay represented that phase of English feeling that through the centuries has steadily insisted that liberty shall be a thing of law and order. In England the movement toward democracy has been more equable, than on the continent, and London has never seen her streets running red with the blood of a Reign of Terror. That has been in part because Englishmen have never submitted to such injustice and oppression as preceded the French Revolution. In part it is because the common sense of men like Macaulay has kept the wilder and more self-willed impulses of men who were in the process of emancipation under control. Democracy, it must be borne in mind, is not simply freedom. It is the organized management and direction of public affairs and society at large by the major opinion of the people expressed according to forms of established law.

Democracy, it will be seen, is then not so much the escape of man from despotism as the maintenance by him of governmental machinery for making the public will effective. The man who wants better conditions naturally precedes the man who knows how to go about it and get them. The iconoclasts and the idealists, radicals and dreamers, men with hammers in their hands and their heads in the clouds, must make a loud noise about the evils that are and the good that should be, crying their visions up and down the streets, before the man of

affairs and the parliamentarian will take it upon themselves to see what can be done. Shelley in particular was one of these visionaries, an imagination kindling with possibilities waiting for man somewhere in the unborn future.

Macaulay belonged among the parliamentarians, both by temperament and by reason of his being actually a member of Parliament, in his later years becoming Lord Macaulay. He was earnestly democratic, and perhaps we may see in him the passage of English thought from the stage of revolutionary individualism and idealistic excess to that of democratic reconstruction. Byron and Shelley and Keats all died within a period of four years, at the close of the first quarter of the century. The next period saw many changes in England, and, indeed, in the world, and they were carried forward by parliamentarians and other practical workers with the social problems of their time. Macaulay, therefore, looks on to the science and invention and the industrial, social, and political development of the next chapter.

CHAPTER XII

THE INDUSTRIAL EXPANSION; ARTISTS, WORKERS, THINKERS

Queen Victoria came to the throne of England on the death of her uncle, William IV., in 1837. With the passing of her predecessor, there passed also the day of personal government by the ruler of England. George III., from whom we in America won our independence, had never been able to realize that his ministers should not be his personal favorites, regardless of the wishes of the country. The question was as old in England as the reign of Edward II., and the protest of Englishmen against that conception of the functions of kingship had been given permanent literary form in Marlowe's play, *Edward II.*, but the Hanoverian kings came to England with the medieval traditions of Germany. William IV. had been less arbitrary, but he had not been willing to yield to the votes of the House of Commons in the matter of his ministers. Victoria was but a girl on her accession, and the direction of affairs naturally fell into the hands of the cabinet. Since then existing cabinets have been displaced and new cabinets formed at the will of the country at large. This has made England more than ever before a democratic nation. It was

a change of moment, although it came about quietly enough as part of the general evolution of English political ideas, and it made more easily possible a great many reforms in the organization of society in England.

The literature of the Victorian age was a new thing. It was deeply rooted in the past, but new inventions, new scientific discoveries, and new industrial developments brought about great material changes. They produced also enormous alterations in men's ways of living, and men's thoughts changed with these changes. Methods of travel were transformed almost completely by the extension of railways everywhere and by the adaptation of steam power to ocean voyages. The year following Victoria's coronation saw the passage of the act for the transmission of the mail by the railways. The penny post in England came in 1839. Cheap postage is so much a matter of course with us that we hardly realize how much it has affected life for every one. The electric telegraph, developed simultaneously in England and America, was one of the revolutionizing inventions of the early part of the Victorian age. The Atlantic cable came later, the electric telephone, and lighting by gas and electricity. Liverpool grew into the greatest port in the world, and the marvelous expansion of the world-empire of England, compelling her statesmen to think in terms of world-policy, made Englishmen more cosmopolitan than any other people.

One or two of the political movements of the time

are not to be passed over. The repeal of the Corn Laws, by which a heavy tax had been imposed on the importation of grain, cheapened the poor man's bread. This legislation was one consequence of the general free-trade agitation associated with the names of Cobden* and Bright.* Great reforms in the franchise were carried through, extending the voting right, doing greater justice to the population of the industrial towns like Manchester, and correcting many abuses. Both of these reforms mark the shift of political and social influence from the country gentleman to the urban dweller, to the manufacturer, and to the great merchant. This change has come over the whole modern world, but it came earlier in England than elsewhere and it was more pronounced there, because in England it was the country gentleman, and not the Londoner, who had been the aristocrat.

Thomas Carlyle (1795-1881) illustrates strikingly the conflict of the individualistic revolutionary spirit of the close of the eighteenth century, with the beginning of the nineteenth, and the democratic spirit that in the Victorian age was taking its place. He was a man of violent temper, lively prejudices, and dogmatic self-assertions. As a lover of German literature, he translated *Goethe's Wilhelm Meister*, the *Life of Schiller*, and other German works, and it is not difficult to see how the self-centered passions of German writers found a response in Carlyle's own intense and narrowly personal temper. *Heroes and Hero Worship* reveals one important phase of his feeling and opin-

ion, his belief in great men, in the great man. He wanted the great man, the man endowed with great qualities, to have his way. It was the problem of society to find such great men, in his view, and then lesser men should yield to them. This is individualistically a democratic doctrine, since it puts emphasis on the worth of the individual man and it makes distinctions between men on the basis of what they are in themselves, and not on the basis of accidental differences of rank and station. On the other hand, it is certainly not an assertion of equality of human rights. Carlyle himself declared that, "of all the insanities that ever gained foothold in human minds, the wildest was that of telling masses of ignorant people that it is their business to attend to the regulation of human society."

Carlyle's ideas were often contradictory, and Edwin D. Mead says of him that "he is the great apostle of the gospel of silence,—and his preaching of it fills thirty volumes, rhetorical and thick." It is clear that Carlyle was pulled in different directions by the intensity of his sympathy for suffering humanity and by the warmth of his conviction that man in the mass was a monster of ignorance and incapacity. He was ready enough to put his hand into his pocket to relieve a poor man's distress, if he had the silver, but he was not ready to give him a vote. That Carlyle was wrong-headed enough is indisputable, and for that his chronic dyspepsia has been made an excuse. It is not easy to believe that the world is a rosily beautiful place, when the mind has bodily warnings, personal, per-

sistent, and inescapable, conveying quite contrary information. Whether his stomach or his wisdom is to be held responsible for Carlyle's crabbed temper, certainly he was crabbed, and he found fault with the world with astonishing vociferation. Essentially a reformer himself, he had no sympathy with other reformers in their reforms, thinking such other reforms generally the work of madmen.

- Some of the more important of Carlyle's writings are *The Diamond Necklace*, *Sartor Resartus*,* *Past and Present*, *The French Revolution*. Of these the last is perhaps the most memorable, but the *French Revolution* is not history. It is a brilliant series of pictures, of graphic presentations of men and women and places, but Carlyle saw it all, as he saw everything, through the colored glasses of his own passions. In some respects it is hard reading, but it is also powerful and eloquent. Carlyle's style is unlike the style of any other writer whatever, in its abruptness, its inversions, its reiterations and forced emphasis, its various mannerisms. "The best thing to be said for it," is the comment of Justin McCarthy, "was that it was not exactly German." It is difficult to discover in Carlyle any enduring ideas beyond his insistence upon the obvious value of truth and honesty in human affairs, but the fervor of his beliefs and the power with which he uttered them made him a compelling force for many years in England.

Elizabeth Barrett Browning (1809-1861) was a pulse of intense feeling unlike Carlyle, and yet she too was swept out of the course of clear thinking

by her sympathies and the warmth of her poetic feeling. Her poetry seems unusually spontaneous, and it has some of the weaknesses of spontaneity. Her ideas are not developed firmly. Her verse as verse is faulty in structure. She does not check the flow of her speech so as to escape the verbose and the overluxuriant. A great deal of her life was clouded by illness, and no doubt her sympathy with suffering was so intensified. The factory system had introduced child labor with its attendant evils, and one of her most characteristic poems is a response to this, *The Cry of the Children*. A large part of her life after her marriage to Robert Browning was spent in Italy, and her Italian poems, passionately championing the cause of Italy in its struggle against the dominance of Austria and the unscrupulous tyranny of the Austrian Prime Minister, Prince Metternich, have their inspiration in kindred sympathies. English poetry can show nothing more throbbingly intense in their pity and their tenderness and sense of generous human kinships than *Mother and Poet*, *Casa Guidi Windows*,* *Parting Lovers*, and others in that group. Probably her most finished poetry is to be found in the *Portuguese Sonnets*, which were not from the Portuguese at all, but were love poems of her own addressed to Robert Browning. Her versified novel *Aurora Leigh* is a confused piece of work, perfervid and full of the faults of excess.

Three novelists of this period attained such a mastery of their art and portrayed life with such fullness that every one who assumes to be well read

must know something of each of them, Charles Dickens (1812-1870), William Makepeace Thackeray (1811-1863) and George Eliot (Mary Ann Evans, 1820-1881). Dickens was a most voluminous writer, and he gave himself to the cause of the outcast and the unfortunate with an ardor that probably won him a larger body of readers than



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any writer ever had had before. His taste was often at fault, and it has been felt, and justly, that his stories make too much demand upon the pocket handkerchiefs of readers. So much must be granted to the critical judgment, but he engaged men's interests widely in many reforms and interested almost every one in the common man. That his men and women are sometimes caricatures is obvious, but the marvel of his work is that he has

looked into the hearts of so many human beings, young and old, rich and poor, the gentlefolk and the vulgar, and that so many of them are living personalities whom we remember vividly. Titles of some of the more important of his novels are *David Copperfield*,* *Oliver Twist*,* *The Tale of Two Cities*,* *Nicholas Nickleby*, *Our Mutual Friend*, *Bleak House*, and *The Mystery of Edwin Drood*.

Thackeray's hold upon the public was never as extensive as Dickens', and the reason is to be found largely in his critical temper, in the character of the persons who move through his stories,—men and women of higher social stations and more complex personalities than we find in Dickens,—and in the greater subtlety of his method of presenting them. Thackeray had a more comprehensive outlook upon life than Dickens, and his attitude toward the characters in his stories is that of the cultivated man in a degree beyond Dickens. Dickens may be enjoyed by young and old alike. Thackeray is for the more mature mind and the wider experience. There is something high and fine in Thackeray's novels, something that demands leisurely enjoyment and the reflective turning over of things pleasant on the tongue. They take their place with good cooking, good friends, and good talk. *Vanity Fair* is long enough for many a winter evening, and, while it shows some of the seamy sides of human nature, they are turned toward us by the hand of a high-minded gentleman who knows how to make us see their values. *Henry Esmond** is one of the most perfect novels ever written.

Reading it is to enter stately drawing-rooms and have the pleasure of good-fellowship with noble men and women of another day. There are other books, *The Newcomes*, *The Great Hogarty Diamond*, *The Four Georges*, this last a series of lectures on the Hanoverian kings of England, and there are some spirited poems with a touch of humor, but it is by the first two novels that Thackeray is best known, and he could ask no kindlier fortune in the memories of men.

George Eliot's novels are full of all kinds of persons, princes of the church and the state, artists, reformers, barbers, builders, wastrels of the street and the countryside. She did not make herself one of them, however, as Dickens made himself one of the poor and the miserable. She studied them from the outside, keenly, penetratingly, and even sympathetically, but still as a mind rather than as a heart. This is the thing that perhaps most distinguishes her from both Dickens and Thackeray, that she was somewhat more philosophical than they and that she treated men and women more as elements in a problem, or in a complexity of problems. A certain trace of the mechanical and cold in this sort has been felt by some in her great novel of the Florence of Savonarola,* *Romola*. This is not so much a criticism as a statement of the range of her interests. She was reflective and intellectual, and that character in her naturally appeared in her novels. *Middlemarch*, *Daniel Deronda*, *The Mill on the Floss*,* *Adam Bede*,* and

Silas Marner are among the more important titles of her books.

In addition to these three major novelists of the period, there are several others who only a little fall short of their rank. *The Cloister and the Hearth* by Charles Reade (1814-1884) has been considered the greatest of historical novels. Other novels of his are *Very Hard Cash*, *Put Yourself in His Place*, and *Christie Johnston*. *Hypatia* by Charles Kingsley (1819-1875) is another historical novel of very great power, as is also the same writer's *Westward Ho*. Anthony Trollope (1815-1882) wrote *Barchester Towers* and a number of other novels, and R. D. Blackmore is remembered chiefly by *Lorna Doone*.

The poetry of the Victorian age is fully as memorable as its fiction. Alfred Tennyson (1809-1892), Robert Browning (1812-1889), Arthur Hugh Clough (1819-1861), Matthew Arnold (1822-1888), Dante Gabriel Rossetti (1812-1882), Christina Rossetti (1830-1894), and William Morris (1834-1896), were all poets, with gifts approaching the highest. Tennyson has generally been accounted the chief of the poets of the century, because of the unsurpassed finish of his work in pure poetry, the wide range of his English interests, his thoroughly wholesome way of looking at life, and the fidelity with which he reflected a great deal of the current thinking of his day. He was thorough and thorough an Englishman with an Englishman's love of freedom of thought and life within the security of an established order. In our own im-

mediate day there has come to be a feeling that his verse is overwrought. Fashions in poetry change, and for a little time fine artistry has not been an ideal of the more vociferous lovers of poetry. *The Princess* is a story in verse,—blank verse of a sort matched by hardly a handful of English poets—with a number of interspersed lyrics. The poem



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has for its theme the rights of woman, of which it is one of the earliest literary documents. In the *Idylls of the King*, his longest production, Tennyson took up the Arthurian legends as he found them in Sir Thomas Malory. It has been felt that, in this story in verse, he has too much put new wine into old bottles, and then further that he has too much indulged a modern fancy for decorative labeling on the bottles. The chivalry of the knights of the

Round Table could not have been as fine as is the showing of it in the *Idylls*. With that question of historical correctness put aside, however, they are very beautiful stories wonderfully told.

*In Memoriam** is one of the more important of Tennyson's longer poems, and it is notably a poem of our own day, dealing with religious and philosophical questions as affected by modern scientific thinking. *Maud* is perhaps somewhat morbid in its treatment of the question of social distinctions as affected by the modern mania for money. Tennyson wrote a number of dramas, *Becket*, *The Foresters*, *The Falcon*, *Queen Mary*, but, while they are interesting reading, they have not proved effective stage plays. Some of his more notable short poems are *Locksley Hall*, *Crossing the Bar*, *The Lady of Shalott*, *The Palace of Art*, *The Revenge*, *Dora*, *The Gleam*. Tennyson has been spoken of as thoroughly English, and he was never more so than in the following poem, *England and America in 1782*:

O thou, that sendest out the man
To rule by land and sea,
Strong mother of a Lion-line,
Be proud of those strong sons of thine
Who wrench'd their rights from thee!

What wonder, if with noble heat
These men thine arms withstood,
Retaught the lesson thou hadst taught,
And in thy spirit with thee fought—
Who sprang from English blood!

But thou rejoice with liberal joy,
 Lift up thy rocky face,
 And shatter, when the storms are black,
 In many a steaming torrent back,
 The seas that shock thy base!

Whatever harmonies of law
 The growing world assume,
 Thy work is thine—The single note
 From that deep chord which Hampden smote
 Will vibrate to the doom.

Robert Browning was, as poet, Tennyson's greatest contemporary. Although it is clear enough that he was thoroughly a part of the spirit of his day, he was not as deeply touched by the immediate questions that were pressing upon men for solution as was Tennyson. They were both intensely optimistic, but Tennyson "fought his doubts and gathered strength," while Browning let them pass by him somewhat more easily.

God's in his heaven—
 All's right with the world!

he wrote in one of his long poems, *Pippa Passes*, and those two lines probably more than anything else of his have been taken as the measure of the man. His interest was very largely in processes of feeling, in the life of the inner consciousness, in the way in which men and women change in themselves with their changing experiences. This might have been narrow but for his alert and active curiosity about human nature. His theme of the life of the inner man is, therefore, not monotonous, be-



"THE FIRST TO MOVE WAS THE SINGER, WHO GOT TO HIS FEET SUDDENLY AND SOFTLY."—Illustrating Robert Louis Stevenson's "The Master of Ballantrae."

cause each time it is a different man. *The Ring and the Book* is a long poem, thousands of lines of blank verse, telling the same story over and over as it was lived by the different actors in it, each reporting it from his own point of view. This would be intolerable, were it not for Browning's astonishing power of realizing in minute detail each person's own way of seeing the story and feeling its passions as a new and different thing.

Browning lived a long life and wrote much. Some of his poetry is confessedly difficult to understand. *Sordello*, for instance, is undoubtedly puzzling, and the puzzle is so long-drawn-out one may question whether it is worth the study. On the other hand, there is a great deal of his work that is fresh and simple and stimulating. Such poems are *Hervé Riel*, *The Pied Piper*, *Cavalier Tunes*, *The Italian in England*, *The Englishman in Italy*, *Time's Revenges*. Much of Browning's work is in the form of drama, *The Return of the Druses*, *Strafford*, *In a Balcony*, *The Blot in the 'Scutcheon*, *Luria*, *Colombe's Birthday*. A kindred form, the dramatic monologue, is peculiarly characteristic of him. Some of his notable poems in that kind are *Saul*, *Andrea del Sarto*, *Pheidippides*, *Numphe-loptos*, *Rabbi Ben Ezra*, *Childe Roland to the Dark Tower Came*, *Abt Vogler*.

Obscure and hard to understand as Browning has been felt to be, his final appeal to most readers comes from an elemental vitality, a warm abundance of life and joy. His men and women are intensely human, and among the most human and

engaging of them is the Greek girl, Balaustion in *Balaustion's Adventure*, and her description of the Greek hero, Hercules (Heracles) as he starts out to the rescue of Alkestis, is full of Browning's high-hearted, exuberant spirit at its best.

So, one look upward, as if Zeus might laugh
Approval of his human progeny,—
One summons of the whole magnific frame,
Each sinew to its service,—up he caught,
And over shoulder cast, the lion-shag,
Let the club go,—for had he not those hands?
And so went striding off on that straight way
Leads to Larissa and the suburb tomb.
Gladness be with thee, Helper of our world!
I think this is the authentic sign and seal
Of Godship, that it ever waxes glad,
And more glad, until gladness blossoms, bursts
Into a rage to suffer for mankind,
And recommence at sorrow: drops like seed
After the blossom, ultimate of all.

Matthew Arnold and Arthur Hugh Clough, considered together, seem to have been in many ways very much what Tennyson and Browning were not. The hope and faith and the buoyant energy of the two major poets are doubt and incertitude and gloom in Arnold and Clough. Of the two Arnold is the more important, both by reason of the quality of his poetry and its volume and by reason further of his commanding position as a literary critic. His *Essays in Criticism*, first and second series, *Culture and Anarchy*, and other prose writings made him probably the most widely authoritative critic of his generation. His poetry

has something of the reserve and intellectual poise that we think of in connection with the Greek spirit. The total quantity of his poetry is very much less than that of either Tennyson or Browning, but such things as *Dover Beach*, *The Strayed Reveler*, *The Scholar Gipsy*, *Thyrsis*, a dirge in memory of Clough, and *Sohrab and Rustum*, his most successful long poem, are fairly sure of an enduring influence.

Dante Gabriel Rossetti is to be remembered both for his poetry and for his connection with the English Pre-Raphaelite movement. That movement, assuming to return to nature in art, was too elusive for consideration here, but its influence is to be seen in some of Tennyson's work, in William Morris, in Ruskin,* and in the painters, Burne-Jones,* Holman Hunt,* and others. Rossetti's best-known poem is probably *The Blessed Damozel*, but *Jenny*, *The Burden of Nineveh*, *Dante at Verona*, *A Last Confession*, the long sonnet-sequence, *The House of Life*, and a number of ballads somewhat mystically returning to the Middle Ages, are only a little below the quality of the best work of the century. The fine poetical spirituality of the work of Christina Rossetti, another of *Goblin Market*, should be remembered with that of her brother.

William Morris, author of *The Earthly Paradise*, was one of the most uniquely interesting writers of the nineteenth century. In himself he combined many of the qualities and tendencies of the day; its ideality, its romance, its thirst for beauty,

in his poetry; its interest in the past, in his translations from the northern sagas, the *Stories of the Nibelungs*; its social unrest and its striving for justice between classes, in his active leadership in the socialist movement and in his socialistic novel, *News From Nowhere*; its application of art to the industries, in his Kelmscott press and his making of wall-paper, tapestries, and floor-coverings of a very beautiful and rich sort. One of his fundamental principles was a belief that the workman should be happy in his work, that he should do only such things as are suited to his nature and his tastes. For that reason, he looked upon the machine-production that had come with the industrial revolution as a menace to the character and the happiness of the individual man, because it made him a machine with machines. Some of his more important works, beyond those already named, are *The Story of the Glittering Plain*, a prose romance of the early Saxon days, *Guinevere*, a volume of poems, *The Life and Death of Jason*, a long poem.

John Ruskin (1819-1899) comes naturally to mind in connection with William Morris. They were both interested in art and in its humanizing influence in society. They were both affected in a degree by the Pre-Raphaelite movement. They were both interested in social and political reform, and their ideas had a socialistic drift. Again, they were both irritated by what they felt to be the destruction of beauty brought about by the whole system of factory production that had now so com-

pletely changed the face of England. Ruskin first attracted attention when a young man by *Modern Painters*, a work of considerable length written in defense of the art of the landscape painter Turner. Ruskin's early writing was art criticism, and *The Seven Lamps of Architecture* and *The Stones of Venice* are important books in that category. Later, his interest shifted to social and political subjects. In his writings on art he had emphasized the moral background of a just and true art feeling, and it was only a further insistence upon righteousness as a kind of beauty that was needed to make him a sort of preacher of justice among men. *Unto This Last*, *Munera Pulveris*, *Sesame and Lilies*, and some other writings are representative of this new turn of his thoughts. While Ruskin was probably not deeply democratic in his feelings, he had an intense sympathy for the poor. He was almost sternly religious, and out of his moral and religious feelings he had an abiding sense of the moral obligations that should obtain between man and man. As a disciple of Carlyle, Ruskin was full of a moral earnestness very much like that of the ardent Scotchman, and he was almost as much in danger of being and almost as frequently became brilliantly wrong.

Ruskin's style is one of the most remarkable in all literary history. Probably no other writer ever wrote in a more luxuriant fashion, intricate, highly imaginative, vividly pictorial. His feeling for nature, in which a great deal of the wealth of his imagery had its source, was at once a thing of

scientific curiosity and of the art motives that were his first passion. His was always the artist's eye in his study of clouds or foliage or cliff outlines or the sweep of hill or mountain into the blue, but he studied these things, too, with a scientist's care for minuteness of detail. All this helped toward the fullness and richness of his wonderful descriptions, descriptions that are both true and full of the artist's delight in beauty. Ruskin was unique in that he was abnormally gifted in a power of graphic portrayal and combined with that an extraordinary faculty for acute analysis. During a long life, he was a tremendous influence in many directions, and his hold upon the minds of cultivated men was steadily, if sometimes mistakenly, used to promote an expanding social, ethical, and art life.

In this account of Victorian literature a great many writers are necessarily omitted. The chapter is longer than any preceding chapter, and the time covered is relatively short. Not only were the writers of this period many, but they were also various in their spirits, in their ways of thinking about life, and in the forms that they employed. The world was fuller, more joyous, more manifold. We need only look back a hundred years—from 1850, when Thackeray was in his prime, to 1750, when Pope had but recently died and Fielding had only four years more to live—to realize how much richer and more complex the literary expression of life has become in the middle of the nineteenth century. It is not possible to determine satisfactorily a

dominating trait or tendency marking the period. It was prevailingly romantic and democratic, as we may see in Tennyson and Browning and Dickens and Rossetti and George Eliot and Charles Reade, but it was also scientifically realistic, as again we may see in George Eliot and Charles Kingsley and Anthony Trollope and Matthew Arnold, the two tendencies often coming into conflict in the same person. It was a time of tremendous progress and the development of many new social forces, and yet there were many writers who, in one way or another, were reactionary,—Ruskin, Newman, Carlyle, Keble, author of *The Christian Year*, and Walter Pater, author of *Marius the Epicurean*, *The Renaissance*, *Appreciations*, a great stylist and lover of the beauty of the past. Optimism, faith, the vision of a growing good in the world possessed many minds, and man's triumph over nature seemed to open illimitable possibilities, but some of the finest minds of the century were depressed by a sense of the decay of the spiritual in man, the breakdown of religious faith, the possible submergence of our higher human ideals in a crass materialism. While this has actually resulted in Germany, where the idealism of the philosophers has been powerless against rulers and the national temper, it has not resulted in England. Up to our own day and in defiance of the cataclysmic horror of the war, English writers in the main have not lost confidence in the ultimate triumph of the good, the true, and the beautiful.

One of the most eagerly hopeful of the writers of



THE VILLA.—*Illustrating Mrs. Humphry Ward's "Eleanor."*

the later part of the Victorian age was Robert Louis Stevenson (1845-1894), author of *Treasure Island*, *Kidnapped*, *Dr. Jekyll and Mr. Hyde*, *The Black Arrow*, and *The Master of Ballantrae*, novels of adventurous incident, of *Markheim* and other remarkable short stories, of a number of literary essays, and of poems published under the title, *A Child's Garden of Verse*. Stevenson's fiction and poetry have interested readers of all ages and of all degrees of education and culture. They are racy and thoroughly alive, written in a style at once clear and luminous, and their artistry is very sure and very finished. Stevenson seems to spread light and warmth and animation about him, the animation of a cheerful and wholesome personality, happily imagining all sorts of happiness in a world of which he says,

The world is so full of a number of things,
I'm sure we should all be as happy as kings.

Englishmen have always traveled more than any other people, until now Americans, who are also Englishmen and have developed English ideals of life, have also become globe-trotters. Stevenson was a world-wanderer, spending his last years in far-away Samoa. He is one of the links between the Victorian age and the present, and his fiction shows a wider cosmopolitan spirit than we find in either Dickens or Thackeray or George Eliot. The seafarers who went to Britain fourteen centuries before Stevenson's day still, in their descendants, keep their eyes on the horizon and go into its dis-

tances, to India, to Australia, to South Africa, to Hawaii, Alaska, and the Philippines. Their spirit was alive in Stevenson, and so it was also alive in Charles Darwin (1809-1882), developing the theory of evolution, and in Herbert Spencer (1820-1903), founding a philosophy on the latest discoveries in science, and in John Stuart Mill (1806-1873), formulating new political doctrines concerning *Liberty*, *Utilitarianism*, *The Subjection of Women*, *Representative Government*, and other subjects of fresh speculation. These are all part of the expanding life and thought and art of England. A new science, new industries, new conceptions in literature, and new relations to the outside world have made the Victorian age in England probably the richest, the most various, and the most fruitful in literary productivity so far known anywhere in the world.

Two other Victorians must be given a word of notice, Algernon Charles Swinburne (1837-1909), poet, essayist and critic, author of *Atalanta in Calydon*, *Songs before Sunrise*, and other poems and plays; and George Meredith (1828-1909), author of *Diana of the Crossways*, *The Ordeal of Richard Feverel*, *The Egoist*, *Evan Harrington*, and other novels. Swinburne was a revolutionary, in some respects more like Shelley than like his contemporaries. His verse is wonderfully melodious. As pure rhythm and imagery, it is, perhaps, unsurpassed by any other verse ever written, but it is more or less confused in thought, and it is narrow in its range of ideas. Radical sympathy with

liberty and the democratic spirit may be said to be its first motive. The *Songs before Sunrise* have as their theme the struggle for Italian independence.

George Meredith's novels may properly be thought of as marking the transition from the Victorian age to the more diverse sophistication of our own day. Some one has pronounced his *Diana of the Crossways* the hardest nut to crack in all literature. That is, no doubt, extreme, but his fiction is difficult reading, and it reflects the complexity, the whimsicality, the intricacy of the moods of the modern mind. Naturally they have not been widely read, but within the circle of those whose years and experience and tastes permit them to enjoy them, Meredith is accounted one of the greatest of novelists.

It is well to close this chapter with Meredith, because he so well represents the serenity and repose, the feeling for character and good breeding, the lightly and easily sure sense for social and human values that mark the present day in the English-speaking world. In both England and America, we are still idealists, but we do not talk too much about it. We have done more than other peoples to make practical application of what we have learned of science to the physical happiness of man, but we think less of our material well-being than of our social well-being. Englishmen are steadily democratizing their institutions, but they are not yet in danger of subordinating the man to the machine,—at this writing, with the ex-

ample of Germany before them, in less danger than ever. It was fear that man would be so lessened as machinery increased that made Carlyle and Ruskin and Morris unfriendly to machinery and to many of the innovations that came with it. In reality, machinery has liberated man's spirit for finer things than would be possible in a world in which everything that we produce must be produced by the labor of the hands. That was not clear to such men as they in their day, and so they seemed to oppose the romantic and democratic possibilities that machinery was to set free. Perhaps it is not too much to say that their own impulses in opposition, although mistaken, were both romantic and democratic, because they wished to preserve the individual life of all men and maintain within them the free moral and spiritual agency of their own natures.

In any adequate survey of the Victorian age or of the nineteenth century, it cannot fail to be observed that the novel has very greatly grown in importance, not in England only, but also in France and in America. "Literature," says Barrett Wendell, "is the expression in words of the meaning of life," and the novel has become our most effective modern medium for that end. It reaches readers of all classes, and it has been a tremendous influence in making men sympathetically familiar with the ways of thinking and feeling of other men all over the globe. The production of novels in England during the nineteenth century was enormous, and they portrayed a great variety

of life, not the life of England only, but also the life of India, of Canada, of the Continent—Rome, Paris, St. Petersburg—of the United States, and New Zealand. Their liberalizing tendency has been very great, even though it is not possible to put it into any terms of exact estimate. The essay explains one sort of man to another, both himself and his ideas, but the novel takes the reader inside the stranger's door. He sits at meat with him, he talks with him, he discovers what are his hopes for himself, and for his sons and his daughters. They are no longer aliens, the guest and his host, and perhaps less than before will they need to draw the sword against each other. In these days the hope for the brotherhood of man cannot burn very high, but English life and thought and feeling had a very notable expansion in that direction during the Victorian age. That the novel was a large contributory element in that expansion seems reasonably certain. When there are as good novels written all over the world as have been written during the last half-century in London, Paris, and New York, novels as broadly human, as finely conceived, and as well written, as justly observant and true to life, we shall have less need of armies to preserve peace among men. In the world of intellect and culture, novels are very much what free trade is in the world of commerce. They open friendly doors where all men may enter and make themselves happily at home.

CHAPTER XIII

RECENT AND CONTEMPORARY WRITERS

There is a tendency to measure the progress of man in society by centuries and to see some sort of dividing line at the close of each hundred years. This is rather a matter of convenience than of reason or fact, but the passage from the nineteenth century to the twentieth seems to have been marked by very pronounced changes in the tone of life as a whole and of its literary presentation. There are a number of causes for great diversity of critical judgment regarding the work of contemporary writers. It is too early to be quite sure how great were the alterations in life and sentiment and aspiration that centered about the year nineteen hundred. Further, it is too soon to determine the ultimate worth of the work of writers who have come after the Victorian period. Probably we should have to recognize that there was a greater variety among them than among their immediate predecessors, but one thing seems to mark them in general. They are realistic in their methods, and they at least seem to care more for getting at the inside of life, at the inner motives of men and women.

Thomas Hardy (1840—) may very properly

be looked upon as a transition writer illustrating this change. Although Victoria had been queen three years at his birth, he was almost a part of Victorian England. He has been a very modern literary force, however, and his novels have presented men and women, largely of the Wessex country of England, with fine insight into the springs of human action and a sharp eye for dramatic effectiveness in narration. It is remarkable that his stories have dealt with the activities of very simple people of a rural section of England, and yet have revealed in that setting the larger and more enduring problems of humanity. *Tess of the D'Urbervilles* (1891) was an epochal piece of fiction in the frank intensity of its romantic realism. Other novels hardly less powerful are *A Pair of Blue Eyes*, *Jude the Obscure*, *Far from the Madding Crowd*. Hardy has also written poetry, and one of his later productions is *The Dynasts*, a very long and ambitious drama in verse.

Another novelist of moment is Mrs. Mary Augusta (Arnold) Humphrey Ward, a grand-daughter of Dr. Arnold of Rugby fame. She has probably been more widely known and read in America during the last quarter of a century than any other English novelist. There have been those to whom she has seemed to carry on the tradition of George Eliot as a later woman novelist of a kindred temper and of kindred gifts. It would be, perhaps, a doubtful question whether the realism in her novels is more pronounced than in those of George Eliot, but it is probably more closely related to the inner



“NOT WITH YOU; O BLESSED AMONG ALL THE HILLS, FELL THE ARROW OF OUR LORD!
AND NEVER SHALL I BREATHE YOUR AIR AGAIN!” —*Illustrating Rudyard Kipling's*
“*Kim*,”

life of a great variety of characters. Her books are concerned with many problems of a sort not in the air in the same degree in the days of Dickens and Thackeray. She first attracted almost universal attention among cultivated readers in England and America by *Robert Elsmere*. In the background of the story questions of modern biblical scholarship are the basis of its more tense narrative clashes, and these questions were then just becoming vital in the thinking of the western world. The socialism of our present day, heredity, the obligations of marriage, and other subjects in their modern aspects furnish themes for her novels. Memorable among them are *The History of David Grieve*, *Marcella*, *Eleanor*, *Lady Rose's Daughter*, *The Marriage of William Ashe*. One of her recent books is *Towards the Goal*, a series of letters on the war addressed to Theodore Roosevelt, who wrote the preface to the volume.

Several writers of drama have produced notably better work than the plays of the earlier half of the nineteenth century. Henry Arthur Jones (1851—) and Arthur Wing Pinero (1855—) have both of them been more earnest students of life and less superficial observers than their immediate predecessors. The plays of both of them have had great vogue on the stage, and they are also a part of literature. Possibly Pinero's work is more conventionally theatric than that of Jones, and also it may be that it is less substantial as an effort to tell the truth about life. In both of them, however, there is evident a clear purpose to face

some of the more serious issues of our modern world and bring them to some sort of conclusion. The titles of several of Jones' plays, *The Middleman*, *The Case of Rebellious Susan*, *The Truth*, suggest this effort, not to preach or moralize, but to focus attention upon some questions that have come to be important in our present social order. Pinero's *Sweet Lavender*, is trivial in comparison, and *Trelawney of the Wells* is merely entertaining, but *The Second Mrs. Tanqueray* and *The Thunderbolt* are more vital.

George Bernard Shaw (1856——) is also a dramatist, but he is more than that. He has written tracts and books on various subjects, such books as *An Unsocial Socialist*, *Fabianism and the Empire*, articles on music and the theater, fiction such as *Cashel Byron's Profession*, and remarkable prefaces to his plays. Of these some of the more notable are *You Never Can Tell*, *Mrs. Warren's Profession*, *Candide*, *Man and Superman*, *Widowers' Houses*. Chiefly, perhaps, whether he writes plays or novels or tracts or diatribes on the war, he is an intense and enigmatic personality, full of the liveliness and wit of the Irish blood, and ready to break a lance with anybody for almost any cause when occasion offers. More particularly he has been ready to attack conventional notions and conventional modes of thought in a spirit of militant defiance. He has been powerfully affected by modern movements for social reform, has been thoroughly indifferent to the respectabilities as such, and has written in a style of such incisive and

cutting directness as has compelled the world to listen.

The literary variety of the period is well illustrated, in comparison with Shaw, by the dramatic work of James Matthew Barrie (1860—). His earlier literary successes were fiction, *Auld Licht Idyls*, *A Window in Thrums*, *The Little Minister*, and *Sentimental Tommy*. They are all marked more or less by a tender and whimsical humor and a delicate and refined fancy. The same quality distinguishes his plays, a quality as little as possible like the ironic hardness of a Shaw drama even when it is lightest and most airily fantastic. *The Professor's Love Story*, *Quality Street*, and *Peter Pan* have all been well known and much enjoyed on this side of the water.

Joseph Conrad (1857—) is another writer who illustrates the wide range of recent English literary productivity. Mr. Conrad was born, not in England, but in the Ukraine in the south of Poland, and he came to England after a period of sea-faring that took him over the globe. In his boyhood he had become familiar with English writers and had been drawn powerfully to the language and the literature of England. His experiences in different lands, notably in those bordering the eastern seas, gave him material in which elemental and primitive passions glow with an exotic fervor. His portrayal of them adds the vision of an observer whose insight and whose emotional responses are not primitive, but those of a man of the more cultivated world. His ability to conceive

the settings of his tales as gorgeous spectacles and to put them before his readers as splendid pictures is wonderful, and his style is an astonishing achievement, when it is remembered that he was not born to the language in which he writes. While the panorama of life through which his characters move is thus remarkably powerful, the real emphasis of his work is upon phases of personal life in their more intense and soul-revealing experiences. *Nostromo*, *Lord Jim*, *The Nigger of the Narcissus*, *Typhoon*, and *The Arrow of Gold* are titles of some of his books.

Although he was born in India, Eden Phillpotts (1862—) turned for the material of his novels to the comparatively gray life of the people of Devon, the region just east of Cornwall in the southwest corner of England. His education he had in Plymouth, the port where the Pilgrim Fathers stopped on their way to America, on the western edge of Devon. The setting of his novels is like that of Hardy's, very different from the setting in Conrad's stories, and they are somber, rather than splendid. In them, however, there is also a sense of the mystical and the tragic, and his characters are no less swept along in the currents of primitive passions. *The River*, *The Whirlwind*, *The Three Brothers* are titles of some of his novels.

Probably Rudyard Kipling (1865—) is the most important literary figure of this period, whether in England or the world. His poetry alone would give him a high place among writers of any age. It is remarkably original and virile, and it has

none of the trappings of mere prettiness that we cannot help feeling in some of the poetry of the nineteenth century. Its originality is that of form as well as of substance, and English verse has caught a new and more vigorous pulse from his measures. There have been those who have objected to Kipling because of his strength and his audacity, but it seems safe to say now that that critical attitude is not warranted. Moreover, Kipling's very versatility is thoroughly characteristic of his time. The world was never so much alive as it has been during the last twenty-five years, and being alive is being able to do a great deal. Kipling's short stories are as remarkable as his poetry, and they have probably had a wider audience. Among his poems the *Recessional*, *The White Man's Burden*, and *The Truce of the Bear* are unforgettable contributions to our literature, but the short stories, *The Man That Was*, *The Man Who Would be King*, *Without Benefit of Clergy*, *They*, are equally permanent. No man who assumes to be cultivated can afford not to know them and no one who wishes to taste all the finer pleasures in the world should miss them. Kipling's longer fiction is not inconsiderable, *Kim* being perhaps the most particularly worth reading, and his *Jungle Books* are almost in a category by themselves.

Herbert George Wells (1866—) has written almost as voluminously as Kipling and has reached almost as large a public. In one sense, at least, he is more of our day than Kipling, because he has been deeply interested in the problems that have

grown out of our present industrial and social organization. Socialism has been as interesting a subject to him as to Bernard Shaw, and he has been less a literary gymnast in his method of dealing with it and with kindred economic and social questions. His work has been in prose, and it has been largely fiction, but not a little of it has taken the form of direct discussion. *New Worlds for Old*, for instance, is one of the most luminous and convincing presentations of the general principles of socialism. *Certain Personal Matters*, *A Modern Utopia*, *The Future in America*, are essays, short and long. Some of his more important or interesting fiction is to be found in *The War of the Worlds*, *Love and Mr. Lewisham*, *The New Machiavelli*, *Kipps*, *Tono Bungay*, *Mr. Britling Sees It Through*.

Enoch Arnold Bennett and John Galsworthy, both born in 1867, are known chiefly as novelists. They are alike realistic in their methods, but for their fiction they have chosen human material at different social levels. Arnold Bennett's stories have as their setting, in the main, the pottery district of north England, the region of the Five Towns that appear in the title of one of his books, *Anna of the Five Towns*. The persons whom he brings before us in this setting are quite ordinary human beings, and he chronicles all their doings with a minuteness of detail that is strictly in accord with the realistic formula. If the account of them that he gives is faithful and accurate, it must be acknowledged that perhaps neither they nor the recital can be held to be very significant. The more

important of his novels are *Clayhanger*, *Old Wives' Tales*, and *Hilda Lessways*.

Although he is known chiefly as a novelist, John Galsworthy's work is more various than that of Bennett, including some poetry, some discursive essays, and a number of powerful plays. He has been interested in social problems almost as much as Wells and Shaw, but he has dealt with them more gently. *Justice*, perhaps his most powerful piece of dramatic writing, is said to have had a pronounced effect in changing court procedure in England. Other interesting plays of his are *Strife*, *The Silver Box*, and *The Mob*. The last of these takes up the question of England's relation to small countries and protests in the characteristic English fashion against the abuse of power. *The Island Pharisees*, *The Man of Property*, *The Patrician*, and *The Freelanders* are some of his more important novels. As in some degree their titles indicate, they are concerned with persons of higher social strata than those of Bennett's fiction, and their realism has a further touch of the glamour of romance.

Two writers of essays and of books of discursive prose and historical narrative are not to be forgotten in this period, Hilaire Belloc (1870—) and Gilbert Keith Chesterton (1874—). Hilaire Belloc's father was a French barrister, and through his mother he is a descendant of the distinguished English discoverer of oxygen, Joseph Priestley. He has been much interested in the French Revolution, and in it several of his more important books find

their themes, *Robespierre*, *Danton*, *Marie Antoinette*, and *The French Revolution*. He is the master of a wonderfully brilliant and highly imaginative prose style, and the great figures of the Revolution pass across his pages with a pictorial splendor and a dramatic movement that remind one of Carlyle. Belloc's historical sense, however, is much sounder than Carlyle's, and what he writes is at once interesting and stimulant and trustworthy. Another book of his is worth notice, *The Path to Rome*.

It is as a nimble essayist, writing of men, women, public affairs, books, and authors that Gilbert Chesterton is best known. He is fond of the paradoxical and the startling, but, despite that seeming freakishness, he has a keenly penetrative mind and his judgments are well grounded. That he is essentially a writer of to-day is to be seen in nothing more, probably, than in the lightness and ease with which his mind plays about a subject. It is not improbable that the Victorians were a bit too serious, and our later writers have known how to correct that. They are none the less earnest because they do not draw long faces and insist upon being impressive. Some of Chesterton's books are *Twelve Types*, *Browning*, *Dickens*, *Heretics*.

During the last fifty years there have been in England a great many poets who have done notably good and interesting work. How much of it is to be of permanent value cannot now be said, but three writers of verse have at least drawn to themselves so much attention that they cannot be quite

forgotten, Stephen Phillips (1868-1915), John Masefield, and Alfred Noyes (1880—). Phillips aroused very high expectations by his poetic drama, *Paola and Francesca*, published in 1889. Some earlier volumes of poetry had won high praise, but in his later work, the poetic dramas, *Herod*, *Ulysses*, *The Sin of David*, and *Nero* he did not seem to have fulfilled his promise in the treatment of the story out of Dante. Doubtless the new interests brought forward by the war served at the time of his death, somewhat to obscure him. As the titles of his plays may indicate, he was romantic rather than realistic, and his work does not come to grips with the sterner actualities of our day.

The great vogue of John Masefield has probably been due to the fact that he has met immediate human issues squarely. *Lost Endeavor*, a prose romance of England and America, when America was a new world, has something of the remoteness in time of Phillips' plays, but it is rather modern fantasy than antique pageantry. Masefield's chief work has been in poetry, and in his verse he has seemed to achieve a new note of realism and of splendidly somber passion. *The Tragedy of Nan* is a play moving in the world of very common folk and their sorrows. *The Everlasting Mercy*, a long poem, has the same background, and so have *The Daffodil Fields*, and *The Widow in the Bye Street*. *The Tragedy of Pompey* is a more magnificently decorated spectacle, and it is more suggestive of the work of Phillips. *Dauber* is one of Masefield's most characteristic poems, a long story of an ar-

tist who ships as a common sailor in order to learn how to paint ships and the sea and the men who go down to the sea in ships, as they actually are. It is the romance of realism, of the devotions of the spirit to ideals of action and achievement. The story is thrillingly told, and it brings together the spiritual passion that is one of Masfield's high gifts and his direct hold upon the actual experiences of living men. His short poem, *August*, 1914, has not been surpassed, if equaled, by any other poem of the great war.

Probably Alfred Noyes is more widely and popularly known than Masfield. To some he has not seemed quite so fresh in theme as Masfield, because he has chosen to write of the past of his native England. *Drake*, a long narrative poem having for its central figure the great English sea captain, is full of the glamour and romance of the days of far adventure, and so, in their way, are the stories of the great Elizabethan dramatists in *The Mermaid Tavern*. The problems of our day, problems that came upon our full recognition in the disaster of 1914, have been dealt with in his work for years. The freshness and vitality of his verse as pure lyricism have given pleasure to a great many readers not ordinarily devoted to poetry. Moreover, it has no doubt revived interest in the things of which men of the English-speaking world may be proud, the things upon which rests the greatness of England, and, more than that, the things upon which rest the finer ideals, not of England only, but also of Canada

and Australia and our own America. That these things should have had so living a voice in the years immediately preceding 1914 was certainly a matter of no little moment. If men who live in the English-speaking tradition had not responded to such poetry and felt its thrill in those days of unknowing preparation for the great conflict, the outcome of that conflict might have hung more doubtfully in the balance. As it was, however, the poetry of Alfred Noyes found the ancient ardor of the race ready to be kindled anew. By Americans no less than by Englishmen, except for those of pro-German sentiments, it has been widely read and enjoyed. The charge that it harks back is in a way true, but the old to which it returns is enduring, and it is safe to say that such poetry is more permanent than that which lives only in the passing moods of yesterday and to-day.

There are many other writers who are almost, some of whom, indeed, may be equally, as important as those to whom attention is called here. All forms of thought and all ways of looking at man, whether in himself or in his relations to his fellows and the world at large, are free now to find expression in the literature of England, freer than anywhere outside of the English-speaking world, except in France. It follows naturally that English literature of the present is wonderfully diversified and wonderfully rich. The cultivated man has two purposes in his reading. One is that of satisfying his own tastes, of finding pleasure in the printed page. The other is that of keeping

himself in touch with whatever of importance is being said or done in the world. It may well be that any one reader may justifiably find more pleasure and satisfaction in the work of writers whose names do not appear in this chapter. That individual preference, however valid in itself, does not alter the fact that the writers whose work it has seemed best to consider here are widely known, have in no small degree affected the thinking of the present day, and should be known in some measure by every one who expects to keep himself at the level of intelligent people in general. These are the writers whom we are quite likely to meet in the talk of polite society, and acquaintance with them is not only an intellectual and literary, but also a social, obligation.

LITERARY PLACES IN ENGLAND

ABBOTSFORD, the home of Sir Walter Scott, is on the river Tweed near Melrose Abbey, perhaps twenty miles from the point where it turns north and for the remainder of its course to the North Sea marks the boundary between England and Scotland.

ALDWINKLE, near Naseby in the region between Bedford and Leicester, is associated with Dryden's early life.

BATH, in Somerset, south and east of the river Severn, appears as a fashionable watering place in a great deal of the literature of the eighteenth century.

CAERLEON, the capital of Arthur's kingdom and seat of the Table Round, has been located between Monmouth and the Severn river, where it empties into Bristol Channel.

CORNWALL, the region at the extreme southwest, extending from near Plymouth to Lands End, is associated with the legends of King Arthur.

ETON, a secondary school on whose cricket fields a famous saying declares that the battle of Waterloo was won, is on the bank of the Thames west of London.

KENT extends from London and the Thames to the English Channel and Dover, and with this region we associate the names of Marlowe, Wyatt, and Sidney. Here, too, is the Canterbury of Chaucer's pilgrims.

KESWICK, in the extreme northwest of England, is the center of the English lake district. This region is one of the literary Meccas of the country by reason of the extended residence there of Southey, Coleridge, Wordsworth, and De Quincey.

LICHFIELD, where Samuel Johnson was born, is some forty miles east and a little south of Shrewsbury.

MALVERN, of *Piers Plowman*, is in Shropshire, south and a little east of Shrewsbury, not far from the present Birmingham.

RUGBY, the seat of an important secondary school, of which Thomas Arnold, father of Matthew Arnold, was a famous master, is a few miles from Warwick.

SOMERSBY, the birthplace of Tennyson, is near the east coast in Lincolnshire, not far from Lincoln.

STRATFORD, the birthplace and home of Shakespeare, is in Warwick on the Avon, some twenty miles from the place where it flows into the Severn, south and east of the present Birmingham.

WALES is the region in the west of England, immediately north of Bristol Channel.

WHITBY, the home of the Anglo-Saxon poet, Caedmon, is well up the northeast coast, in Yorkshire.

CHRONOLOGY

AUTHOR	WORKS*	CONTEMPORARY EVENTS
GEOFFREY CHAUCER, 1340 (?)–1400 Page, valet of royal court, diplomat to France and Italy, and clerk of King's works	<i>Troilus and Creïse</i> <i>De the of Blanche the Duchess</i> <i>The House of Fame</i> <i>Legend of Good Women</i> <i>Parlement of Foules</i> <i>Canterbury Tales</i>	Edward II ascends the throne, 1307 Battle of Bannockburn, 1314 Edward III ascends the throne, 1327 Hundred Years' War begins, 1338 Triumph of people through Parliament Supremacy of English tongue in England Reaction against corruption in church of Rome Decline of chivalry Dante, Petrarch, Boccaccio, in Italy Battle of Crecy, 1346 Black Death, 1349, 1361, 1369 Battle of Poitiers, 1356 John of Gaunt opposes customs and policies of church of Rome Double taxation of church and state Oppression of poor First law pleadings in English, 1362 Richard II ascends the throne Wat Tyler's insurrection, 1381 Henry IV ascends the throne, 1399
SIR JOHN MANDEVILLE, 1356 (?) Probably a fictitious name	Travels of Sir John Mandeville	
JOHN WYCLIF, 1324–1356	Translation of the Bible Argumentative Pamphlets	
WILLIAM LANGLAND, 1332–1400 Life obscure	<i>Vision of Piers Plowman</i>	
SIR THOMAS MALORY, died, 1470 Native of Stratfordshire, scholar and associate of Richard Beauchamp, Earl of Warwick	Morte D'Arthur	
JAMES I OF SCOTLAND, 1394–1437	<i>The Queen's Quair</i>	
WILLIAM DUNBAR, 1465–1530 Scotch poet and courtier	<i>The Thistle and the Rose</i> <i>The Merle and the Nightingale</i> <i>The Dance of the Seven Deadly Sins</i>	First heretic burned, 1401 Joan of Arc

*Titles of works in poetry are distinguished by being printed in italics.

AUTHOR	WORKS	CONTEMPORARY EVENTS
WILLIAM TYNDALE, 1477-1536	The New Testament Five Books of Moses	War of the Roses Battle of Agincourt Invention of printing, William Caxton, first English printer Use of gunpowder Jack Cade's insurrection, 1450
SIR THOMAS MORE, 1478-1535 Statesman, beheaded for his principles	Utopia	Discovery of America, 1492 Protestant Reformation
THOMAS WYATT, 1503-1542 Henry Howard, Earl of Surrey, 1517-1547	<i>Sonnets and Lyrics</i>	Henry VIII breaks with the Pope, 1509 Battle of Flodden Field, 1513 Sir Thomas More, Lord High Chancellor, 1529
EDMUND SPENSER, 1552-1599 Friend of Raleigh and Sidney, in service of the crown in Ireland during Revolution	<i>The Shepherd's Calendar</i> <i>Epithalamion</i> <i>Faerie Queen</i>	Reformation begins in England, about 1534 Mary Tudor ascends the throne, 1553 Influence of Renaissance spreads in England Cranmer burnt, 1556 Elizabeth ascends the throne, 1558
SIR PHILIP SIDNEY, 1554-1586 Knightly gentleman and courtier of Elizabeth's court, killed at Battle of Zutphen	Defense of Poesie <i>Astrophel and Stella</i> <i>Sonnets</i> <i>Arcadia</i>	Hawkins begins the slave trade, 1562 Drake sails around the world, 1577 Mary, Queen of Scots, is executed by Elizabeth, 1578 Sir Walter Raleigh attempts to colonise Virginia, 1584 Spanish Armada is defeated, 1588 Battle of Ivry in France, 1590
JOHN LYL, 1554-1606 Oxford student, courtier of Elizabeth's court	Euphuus The Anatomy of Wit	
RICHARD HOOKER, 1554 (?) - 1600 University of Oxford, successful vicar, Master of Temple, London	The Laws of Ecclesiastical Polity	
SIR CHRISTOPHER MARLOWE, 1564-1593 Son of a shoemaker of Canterbury, Cambridge student, actor and play writer, killed in tavern quarrel	<i>The Jew of Malta</i> <i>Dr. Faustus</i> <i>Edward II</i> <i>Tamburlaine the Great</i>	
WILLIAM SHAKESPEARE, 1564-1616 Son of father and mother of the middle class, spent life in Stratford and London, educated in Stratford grammar school, became actor and shareholder in London theater	<i>As You Like It</i> <i>Merchant of Venice</i> <i>Macbeth</i> <i>Julius Caesar</i> <i>Hamlet, etc.</i> <i>Sonnets</i>	Discovery of Australia, 1601 James I ascends the throne, beginning the Stuart line in England and bringing in the doctrine of the divine right of kings, 1603

AUTHOR	WORKS	CONTEMPORARY EVENTS
BEN JONSON, 1573-1637 Educated at Westminster school, apprenticed to a bricklayer, soldier, duellist, playwright, poet laureate under James I	<i>Volpone</i> <i>The Silent Woman</i> <i>The Alchemist</i> <i>Every Man in His Humor</i> <i>Sejanus</i>	Growth of Puritanism Settlement of Virginia at Jamestown, 1607 Landing of Pilgrims in Massachusetts, 1620 Execution of Sir Walter Raleigh, 1618
THOMAS HOBBS, 1588-1679	<i>The Leviathan</i>	Tyrannical rule of the Stuart, Charles I, during which no Parliament is called from 1620 to 1640 The Long Parliament, 1640-1653
BRAUMONT AND FLETCHER, 1584-1616 and 1579-1625 Oxford and Cambridge students, friends of Jonson, spent lives in London	<i>Philaster</i> <i>The Maid's Tragedy</i> <i>A King and No King</i> <i>The Knight of the Burning Pestle</i>	Battle of Marston Moor, 1640 Battle of Naseby, 1645 Execution of Charles I, 1649 The Commonwealth 1649-1660
FRANCIS BACON, 1561-1626 Son of Elisabeth's Lord Keeper of the Seal, studied diplomacy in Paris at 16, able lawyer, member of Parliament, Chancellor, philosophical scientist	<i>Essays</i> <i>The Advancement of Learning</i> <i>The New Atlantis</i>	Cromwell, Lord Protector, 1653-1658 Restoration of the Stuarts in the person of Charles II, 1660 First newspaper in England, 1663
JOHN WEBSTER, 1580 (?) - 1625	<i>The White Devil</i> <i>The Duchess of Malfi</i>	Plague of London, 1665 Reestablishment of the Church of England with the Restoration
ROBERT HERRICK, 1591-1634 Born in London, student Cambridge University, rector, Cavalier	<i>Hesperides</i> <i>Noble Numbers</i> , consisting of short poems	Charles II pensioned by Louis XIV of France, 1674 James II ascends the throne, 1685 Revolution of 1688 William and Mary ascend the throne, 1689
ISAAC WALTON, 1593-1683 London shopkeeper	<i>The Complete Angler</i>	
JEREMY TAYLOR, 1613-1667	<i>Holy Living and Holy Dying</i>	
JOHN MILTON, 1608-1674 Son of a London scrivener, educated at Cambridge, Latin secretary to Cromwell under the Commonwealth, blind at forty-four, forced to retire at Restoration	<i>Tract on Education</i> <i>Aeropagitica</i> <i>L'Allegro, Il Penseroso, Comus, Lycidas, Paradise Lost, Paradise Regained</i>	

AUTHOR	WORKS	CONTEMPORARY EVENTS
SIR THOMAS BROWNE, 1605-1682	<i>Religio Medici</i> , <i>Urn-Burial</i>	Battle of the Boyne, 1690
SAMUEL BUTLER, 1612-1680	<i>Hudibras</i>	Censorship of the press abolished, 1695
JOHN BUNYAN, 1631-1700 Son of a Bedford tinker, slightly educated, prisoner for twelve years for unlicensed preaching	<i>The Life and Death of Mr. Badman</i> <i>The Holy War</i> <i>The Pilgrim's Progress</i>	Queen Anne ascends the throne, 1702 Battle of Blenheim, 1704
JOHN DRYDEN, 1659-1700 Born into Puritan family, changed to Cavalier, with Restoration, then to Catholic at accession of James II	<i>All for Love, Antony and Cleopatra</i> <i>The Hind and the Panther</i> <i>St. Cecilia's Day</i> <i>Alexander's Feast</i>	Gibraltar taken, 1704 Union of England and Scotland, 1707
JOHN LOCKE, 1632-1704	<i>Essay Concerning Human Understanding</i>	George I of the German house of Hanover ascends the throne, 1714
DANIEL DEFOE, 1659-1731 A butcher's son, for a time a tradesman himself, soldier, journalist, and politician	<i>Essays</i> <i>Robinson Crusoe</i> <i>Journal of the Plague Year</i> <i>Moll Flanders</i>	England's colonial power increases
JONATHAN SWIFT, 1667-1745 Born in Ireland of English parents, educated at Trinity College, Dublin, interested in politics, held Deanship in Church of England in Dublin	<i>Essays</i> <i>Tale of a Tub</i> <i>Gulliver's Travels</i> <i>The Battle of the Books</i>	South Sea Bubble bursts, 1720 Clive in India, 1750-1760
JOSEPH ADDISON, 1672-1719 Educated for the church, but changed his plans to study diplomacy, studied four years abroad, member of Parliament	<i>Essays</i> <i>Sir Roger de Coverly Papers</i> <i>Papers in the Spectator</i> with Richard Steele <i>Poems</i>	Earthquake at Lisbon, 1755 Black Hole of Calcutta, 1756

AUTHOR	WORKS	CONTEMPORARY EVENTS
RICHARD STEELE, 1672-1729 English and Irish descent, ten years in the army, established the Tatler, member of Parliament	Essays The Conscious Lover (a play)	George III ascends the throne, 1760 Walpole-Pitt ministry
ALEXANDER POPE, 1688-1744 Born in London, lived largely in the country, Roman Catholic parentage, irregular education	<i>Essay on Criticism</i> <i>The Dunciad</i> <i>Essay on Man</i> <i>Translation of Iliad and Odyssey</i> <i>Rape of the Lock</i>	French and Indian war in America, 1754-1760
SAMUEL RICHARDSON, 1689-1761 London printer and stationer	Pamela Clarissa Harlowe Sir Charles Grandison	Napoleon and Wellington born, 1769 Warren Hastings in India, 1772-1785
HENRY FIELDING, 1707-1754 Born of good family of southwestern England, educated at Eton	Joseph Andrews Tom Jones Plays	American Declaration of Independence, 1776
TOBIAS SMOLLETT, 1721-1771 Scotchman of family of rank, surgeon's apprentice, served in navy	Adventures of Roderick Random Adventures of Peregrine Pickle Expedition of Humphrey Clinker	Alliance of France and America, 1778 Encyclopedia Britannica founded, 1778
JAMES THOMSON, 1700-1748	<i>The Seasons</i> <i>The Castle of Indolence</i>	Preaching of John Wesley and George Whitefield
LAURENCE, STERNE, 1713-1766 Son of a soldier, lived as a country clergyman	Tristram Shandy A Sentimental Journey	Invention of the steam engine
THOMAS GRAY, 1716-1771 Born in London, educated at Cambridge and lived there and in country near London, recluse and scholar	<i>Elegy Written in a Country Churchyard</i> <i>Ode on a Distant Prospect of Eton College</i>	Invention of the spinning-jenny

AUTHOR	WORKS	CONTEMPORARY EVENTS
OLIVER GOLDSMITH, 1728-1774 Poor Irish clergyman's son, wandered through Scotland and the continent, hack writer	<i>The Traveler</i> <i>The Deserted Village</i> The Vicar of Wakefield She Stoops to Conquer The Citizen of the World	Invention of the power-loom Development of a system of inland water transportation through the construction of canals by the Duke of Bridgewater and others. Consequent expansion of the coal industry
ADAM SMITH, 1723-1790	The Wealth of Nations	
SAMUEL JOHNSON, 1709-1784 Son of a bookseller of Lichfield, forced to leave Oxford from poor health and poverty, hack writer, leader in club with Garrick, Reynolds, Goldsmith, Burke; editor Idler and Rambler	<i>London</i> <i>Vanity of Human Wishes</i> Rasselas Lives of the Poets	French Revolution begins, 1789 Cape of Good Hope taken, 1795 Battle of the Nile, 1798
EDMUND BURKE, 1729-1797 Born in Dublin, came to London as poor adventurer, hack writer, member of Parliament, philosophical statesman	Political pamphlets and speeches on American taxation, and on French Revolution	Act of Union of Great Britain and Ireland, 1800
WILLIAM COWPER, 1731-1800 Educated at Westminster school, temperamentally retiring and timid	<i>John Gilpin's Ride</i> <i>The Task</i> <i>Lines on the Receipt of my Mother's Picture</i>	First Census, England and Wales number 8,892,536 persons
EDWARD GIBBON, 1737-1794	Decline and Fall of the Roman Empire	First Factory Act, 1802
RICHARD BRINSLEY SHERIDAN, 1751-1816 Educated at Harrow, proprietor of Drury Lane Theater, politician, orator	The Rivals The School for Scandal The Critic	Edinburgh Review started, 1802
WILLIAM BLAKE, 1757-1827 London printer	<i>Songs of Innocence</i> <i>Songs of Experience</i>	Battle of Trafalgar, 1805

AUTHOR	WORKS	CONTEMPORARY EVENTS
ROBERT BURNS, 1759-1796 Son of Scotch peasants of Ayrshire, received slight schooling, burdened with poverty and ill health	<i>Cotter's Saturday Night</i> <i>Tam O'Shanter</i> <i>The Jolly Beggars</i> <i>To a Mountain Daisy</i>	Napoleon's Berlin Decree, 1806
WILLIAM WORDSWORTH, 1770-1850 Early and later life spent in the Lake District, edu- cated at Cambridge, dis- tributor of stamps for the county of Westmoreland	<i>Lyrical Ballads</i> <i>The Prelude</i> <i>Intimations of Im- mortality</i> <i>Michael</i> <i>We Are Seven</i>	Slave trade abolished throughout British possessions, 1807 Peninsular War, 1808-1814
SIR WALTER SCOTT, 1771-1852 Born of middle-class fam- ily in Edinburgh, Border ancestry, educated Uni- versity of Edinburgh, stu- dent of Scotch folk lore	<i>Lady of the Lake</i> <i>Marmion</i> <i>Lay of the Last Min- strel</i> <i>Ivanhoe</i> , Kenil- worth Heart of Midlothian Guy Mannering	War with United States, 1812-1814
SAMUEL TAYLOR COLERIDGE, 1772-1834 Youngest of thirteen in family of Devonshire cler- gyman, educated in Christ's Hospital, London, and Cambridge University, brother-in-law of Southey, friend of Wordsworth, later life in Lake District and London	<i>Christabel</i> <i>The Ancient Mariner</i> <i>Kubla Khan</i> <i>France, an Ode</i> <i>Biographia Literaria</i>	Invasion of Russia, by Napoleon, 1812 George Stephenson builds locomotive at Newcastle, 1812
ROBERT SOUTHHEY, 1774-1843 Poet laureate associated with Coleridge and Words- worth in Lake District	<i>Battle of Blenheim</i> <i>Cataract of Lodore</i> Life of Nelson	Henry Bell's steam- boat "Comet" used on the Clyde, 1813
JANE AUSTEN, 1775-1817 Daughter of Hampshire clergyman, novelist, lived quiet country life of middle class	<i>Pride and Prejudice</i> <i>Sense and Sensibil- ity</i> <i>Persuasion</i> Northanger Abbey Emma	Battle of Waterloo, 1815

AUTHOR	WORKS	CONTEMPORARY EVENTS
CHARLES LAMB, 1775-1834 Son of London lawyer, boy friend of Coleridge at Christ's Hospital	<i>Essays of Elia</i> <i>Tales from Shakespeare</i>	New Corn laws checking importation of grain, 1815
THOMAS DE QUINCEY, 1785-1859 Born at Manchester, educated at Manchester and Oxford, running away from both before graduation, friend of Lamb, Coleridge, and Wordsworth	<i>Confessions of an English Opium Eater</i> <i>The English Mail Coach</i> <i>The Flight of a Tartar Tribe</i> <i>Joan of Arc, and other essays</i>	First steam railway opened, 1825
WALTER SAVAGE LANDOR, 1775-1864 Native of Warwick, left Oxford before graduation, traveled extensively, died in Italy	<i>Imaginary Conversations</i> <i>Pericles and Aspasia</i> <i>The Pentameron</i>	Roman Catholic Emancipation bill passed, 1829
BYRON, GEORGE GORDON, LORD, 1788-1824 Born an English peer, spent a great deal of his life out of England, died at Missolonghi as a volunteer in the cause of Greek independence.	<i>Hours of Idleness</i> <i>Manfred</i> <i>Hebrew Melodies</i> <i>Don Juan</i> <i>Childe Harold</i>	Independence of Belgium recognised by powers, except Russia, 1831
PERCY BYSSHE SHELLEY, 1792-1822 Born of a good Sussex family, educated at Eton, expelled from Oxford for radical violences, traveled and lived in Italy, drowned in Gulf of Spezia	<i>Alastor</i> <i>Prometheus Unbound</i> <i>Queen Mab</i> <i>Adonais</i> <i>Ode to the West Wind</i> <i>The Cenci</i> <i>To a Skylark</i>	Slaves emancipated throughout British empire and compensation voted owners, 1833
JOHN KEATS, 1795-1821 Son of a London stable keeper, surgeon's apprentice, wandered over England and Scotland for his health, died of consumption, Rome	<i>Endymion</i> <i>Lamia</i> <i>Ever of St. Agnes</i> <i>Hyperion</i> <i>Ode to a Nightingale</i> <i>On First Looking into Chapman's Homer</i>	Victoria ascends the throne, 1837

AUTHOR	WORKS	CONTEMPORARY EVENTS
THOMAS CARLYLE, 1795-1881 Son of a Scotch stone mason of Ecclefechan, educated University of Edinburgh, had hard early struggle with poverty, contributed to magazines, lectured	<i>Sartor Resartus</i> <i>French Revolution</i> <i>Heroes and Hero Worship</i> <i>Past and Present</i>	Sirius and Great Western crossed the Atlantic under steam, 1833
JOHN HENRY NEWMAN, 1801-1890 Oxford student, clergyman of Church of England, later became a convert to Catholicism	<i>Lead, Kindly Light</i> <i>Apologia pro Vita</i>	Penny postage, following advocacy by Sir Rowland Hill, 1839
BULWER LYTTON, 1804-1881 Politician and publicist	<i>Lady of Lyons</i> <i>Richelieu</i> <i>Last of the Barons</i>	Treaty of Nankin, by which Great Britain gained Hong Kong, 1843
ELIZABETH BARRETT BROWNING, 1806-1861 Daughter of an English country gentleman, invalid great part of her life, last fifteen years spent in Italy, wife of Robert Browning	<i>The Cry of the Children</i> <i>Casa Guidi Windows</i> <i>Aurora Leigh</i> <i>Sonnets from the Portuguese</i>	Irish Famine, 1845
ALFRED TENNYSON, 1809-1892 Son of rector of Somersby, educated at home and neighboring grammar school and at Cambridge, poet laureate	<i>Poems, Chiefly Lyrical</i> <i>The Princess</i> <i>Idylls of the King</i> <i>In Memoriam</i> <i>Locksley Hall</i> <i>Queen Mary</i>	Repeal of Corn laws, 1846
WILLIAM MAKEPEACE THACKERAY, 1811-1863 Born in Calcutta, India, where his father was in the civil service, educated Charterhouse school and Cambridge, professional newspaper correspondent, lecturer	<i>Vanity Fair</i> <i>Henry Esmond</i> <i>Pendennis</i> <i>The Newcomes</i> <i>The Four Georges</i>	Crystal Palace Exhibition, first world's fair, 1851
ROBERT BROWNING, 1812-1889 Born in Camberwell, a London suburb, schooling private and partly that of extensive travel	<i>The Ring and the Book</i> <i>Sordello</i> <i>Pippa Passes</i> <i>Bells and Pomegranates</i>	Crimean War, 1854

AUTHOR	WORKS	CONTEMPORARY EVENTS
THOMAS BABINGTON MACAULAY, 1800-1859 University of Cambridge schooling, member of House of Commons, service in India, contributor to Quarterly and Edinburgh	Essays on Milton, Johnson, and others <i>Lays of Ancient Rome</i> History of England	Victor Emmanuel proclaimed King of Italy, 1861
CHARLES DICKENS, 1812-1870 Boyhood one of poverty hard work, father imprisoned for debt, educated himself, became reporter, lecturer, novelist	Pickwick Papers Oliver Twist Tale of Two Cities David Copperfield Child's History of England Martin Chuzzlewit	American Civil War begun, 1861 War between Denmark and Prussia, by which Prussia gained Schleswig and Holstein
CHARLES READE, 1814-1884 London lawyer	Cloister and the Hearth Peg Woffington Very Hard Cash	
ANTHONY TROLLOPE, 1815-1882 In employ of the civil service, traveler	The Warden Barchester Towers The Last Chronicles of Barset	War between Austria and Prussia, 1866
CHARLES KINGSLEY, 1819-1875 Educated Cambridge, rector, lecturer, Canon of Westminster	<i>The Three Fishers</i> <i>The Sands of Dee</i> Hypatia Westward Ho Alton Locke	Working cable successfully laid between Great Britain and America, 1866
CHARLOTTE BRONTË, 1816-1855 Daughter of a poor clergyman, sister of Emily and Anne, both writers of fiction	Jane Eyre Shirley Vilette	Second Reform Act, 1867
JAMES ANTHONY FROUDE, 1818-1894 Friend of Cardinal Newman and Thomas Carlyle, student and fellow of Oxford	History of England Critical Essays	Luxembourg declared neutral at a conference of the powers, 1867

AUTHOR	WORKS	CONTEMPORARY EVENTS
GEORGE ELIOT (Mary Ann Evans) 1819-1880 Daughter of the steward of a Warwickshire estate, quarreled with family over religious views, hers being liberal, friend of George Henry Lewes, John Stuart Mill, and Herbert Spencer	The Mill on the Floss Daniel Deronda Romola Middlemarch Adam Bede Silas Marner <i>The Spanish Gipsy</i>	Suez canal opened, 1869 Franco-Prussian war began, 1870
JOHN RUSKIN, 1819-1900 Son of prosperous London wine merchant and Scotch mother, careful home training, studied at Oxford, devoted to art, nature, and social reform, spent last of life in the Lake District	Modern Painters Seven Lamps of Architecture Stones of Venice Unto This Last Ethics of the Dust Crown of Wild Olive	German empire created, 1871
HERBERT SPENCER, 1820-1903 Self-educated, student of psychology and evolutionary problems, important thinker	Principles of Psychology Synthetic Philosophy Philosophy of Style	Victory of Boers at Majuba Hill, 1881
MATTHEW ARNOLD, 1822-1888 Son of Dr. Thomas Arnold of Rugby, educated at Rugby and Oxford, inspector of schools, held chair of Poetry at Oxford, traveled and lectured in America	<i>Sohrab and Rustum</i> <i>Dover Beach</i> <i>The Strayed Reveler</i> <i>The Forsaken Merchant</i> Culture and Anarchy Essays	Death of Gordon at Khartoum, 1885 William II became German emperor, 1888
DANTE GABRIEL ROSSETTI, 1828-1882 Son of an Italian political refugee, born in London and lived in England, artist and poet	<i>The Blessed Damozel</i> <i>A Last Confession</i> <i>Dante at Verona</i> <i>Rose Mary</i> <i>The House of Life</i>	Sudan recovered by Kitchener's victory at Omdurman, 1898
WILLIAM MORRIS, 1834-1896 Son of a middle-class wealthy merchant, studied at Oxford, friend of Edward Burne-Jones, Swinburne, and Rossetti, gave a great deal of attention to decorative art, socialist	<i>The Earthly Paradise</i> <i>The Life and Death of Jason</i> Sigurd the Volsung The Wood Beyond the World News from Nowhere	Transvaal war began, 1899

AUTHOR	WORKS	CONTEMPORARY EVENTS
ALGERNON CHARLES SWINBURNE, 1837-1909 Son of Admiral Swinburne, born in London, educated at Oxford and in France, friend of Morris and Rossetti	<i>Atalanta in Caledon</i> <i>Tristram and Iseult</i> <i>Songs before Sunrise</i> Essays and critical studies	Boxer Rebellion in China, 1900
WALTER HORATIO PATER, 1839-1894 Student with Swinburne at Oxford, fellow of Brasenose College	The Renaissance Marius the Epicurean Various essays and studies, much in the Greek spirit	Development of telegraph and telephone
ROBERT LOUIS STEVENSON, 1850-1894 Only son of a Scotch civil engineer, born in Edinburgh, educated at Edinburgh University, forced by poor health to travel on the continent and in America and the South Seas, died at Vailima on the island of Samoa	An Inland Voyage Travels with a Donkey Across the Plains Familiar Studies of Men and Books David Balfour The Master of Ballantrae Treasure Island <i>A Child's Garden of Verse</i>	Introduction of anaesthetic into surgery
GEORGE MEREDITH, 1820-1909 Novelist and poet, born in Hampshire, received part of his education in Germany, studied law, was closely associated with Rossetti and Swinburne	The Egoist Diana of the Crossways The Ordeal of Richard Feverel Evan Harrington Celt and Saxon <i>Poems of the English Roadside</i>	Queen Victoria dies, 1901 <i>Entente cordiale</i> between Great Britain and France, 1904
THOMAS HARDY, 1840- Novelist and poet, born in Dorsetshire, studied at King's College, London, worked as an architect for five years, gave that up for literature in 1868, won Nobel prize in 1913	Tess of the D'Urbervilles Far from the Mad-ding Crowd The Return of the Native Jude the Obscure <i>Wessex Poems</i>	Algeciras Conference, 1906 Agadir Incident, 1911 The Great War began, August, 1914
RUDYARD KIPLING, 1865- Born in Bombay, educated United Services College, editor in India, traveled in China, Africa, America, Australia, Japan	Plain Tales from the Hills Drums of the Fore and Aft The Light that Failed <i>Barrack Room Ballads</i>	United States entered the war, April 1917 Armistice signed, Nov. 11, 1918

GLOSSARY

Adam Bede.—A realistic picture of 18th century middle rural England in which George Eliot portrays members of her own family and neighborhood. Adam Bede, the hero, is her own father.

Ad-o-na'is.—Shelley's tribute to the young poet, Keats, who died in Italy and is buried in the same churchyard with Shelley in Rome. *Adonais* is one of the four great English elegies. See *Lycidas*, *Elegy Written in a Country Churchyard* and *In Memoriam*.

Alchemist.—A play which brings out very strongly the contrast between Shakespeare and Jonson. Although the *Alchemist* is very perfect in plot, the whole complication turns upon the ease with which mankind can be deceived and makes simple faith a humorous, foolish quality. Shakespeare, on the other hand, never satirizes honesty and cleaves straight to the heart of all trickery with sympathetic justice for the victims of the deception.

ALEXANDER THE GREAT.—King of Macedonia, son of Philip II, and student of Aristotle, whose conquests in the East gave him his title "The Great," and whose daring and brilliancy in military leadership made him the center of many stories, celebrated by writers of all times and countries.

Angevin Kings.—English line of Kings from Henry II to John, so named because of their family, the Plantagenets who came from Anjou.

Areopagitica.—Speech for the liberty of unlicensed printing.

Arcadia.—One of the earliest English romances, important for its place in the development of prose fiction,

even though the plot is told in language too poetical to be good prose.

ARIOSTO.—Italian poet, who, like Scott, built up a love of folklore of his native land.

ARISTOTLE.—Greek philosopher, friend and pupil of Plato.

Battle of Malden.—The Battle forming the basis for this poem was fought in 991 in Essex. Brithnoth, the leader, a hero of the times, was killed during the battle.

BEDÉ.—Known familiarly as the Venerable Bede, Bishop of the wonderful Norman Cathedral which stands high above the old English town of Durham. The dogmatic character of the old bishop is illustrated by the fact that he ordered the chapel which was to contain his tomb to be built across the west entrance to the Cathedral. So there he lies to-day dictating the entrance to the Cathedral as he did the lives and opinion of his people in the seventh century.

Beowulf (bā'o-wulf).—Partly historical and partly legendary, this poem covers probably several centuries in production. Although parts of it existed before 500, the first written record of it in existence is a wonderful old manuscript of King Arthur's time, now in the British Museum, London.

BOCCACCIO.—An Italian writer of the fourteenth century, most famous for his *Decameron*, a collection of one hundred stories to which writers of all nations have turned for material.

BOETHIUS (bo-ē'thi-us).—A Roman statesman and philosopher who wrote his *De Consolatione Philosophiae* during imprisonment just previous to his execution on a charge of treason, a charge undoubtedly false and born of the enmity of those who hated him for his fearless defense of right.

BOILEAU (bwä-lō').—A French critic of the reign of Louis XIV. whose rare good sense and keen criticism

did much to influence his friends, Molière, Racine, and other great writers of his time.

BRIGHT, JOHN.—An English statesman of the 19th century, and friend of Richard Cobden, with whom he worked to establish free trade in England. Bright was a brilliant speaker and one of the great leaders of the workingmen of his day, who loved him for his earnestness, his love of justice, and his fearless defense of principle. America owes a debt to Bright, who, because of his own interests in cotton, suffered by the emancipation of the slaves. He was one of the few members of Parliament who defended the North for its stand during the Civil War.

BROOKE, STOPFORD.—English clergyman and writer of the 19th century.

BURNE-JONES.—English painter, friend of William Morris, John Ruskin and Dante Gabriel Rossetti. His pictures are idealistic and belong to those of the Pre-Raphaelite group. In addition to his fame as a painter he is known as a designer of stained glass windows, which were executed by the firm headed by William Morris. These windows are of rare beauty and are found throughout all England.

Canterbury Tales.—The Prologue of these tales is 20th century in its democracy. The Knight, the Parson, and the Plowman have each the qualities of a Christian gentleman, regardless of rank. On the other hand, the Somnour, the Monk, and the Lawyer are equally rascals, although representing widely different classes of English life. Chaucer levels them all to the same plane by his steady Anglo-Saxon sense of justice and his rare humor, which leaves the world a right good place despite the weakness of humanity.

CAPULET.—A noble family of Verona, Italy, chiefly famous because the legend connected with it furnished Shakespeare with suggestions for the plot of his tragedy, *Romeo and Juliet*.

Casa Guidi Windows.—This poem takes its name from

the house (Casa) in Florence where the Brownings lived. From its windows, Mrs. Browning looked out upon Florence and the Italian hills beyond, and wrote of her dreams of a free Italy.

Castle of Indolence.—An allegory in verse which is remarkable for the echo of sense in the sound of the verse.

Cato.—This play, very popular in Addison's day, is scarcely known to-day to the theater-going public. Correct in structure and polished in verse, it lacks the human interest which makes a play appealing to all time and people.

Celt.—General name for a people predominating in central and western Europe, before the rise of the Roman power and the invasion of German tribes. Their language, literature, art, and music flourished before written history. The term "Celtic" is applied to-day to prose and poetry which reveals a warmth of spiritual feeling, and an idealism bordering on mysticism.

CHARLEMAGNE.—King of the Franks, Emperor of Rome, patron of art and education, statesman, and lover of outdoor sports. His whole life is surrounded with legends and traditions furnishing material for numerous tales in prose and verse.

CHATTERTON, THOMAS.—The brilliant boy poet of Bristol, England, who put forth a series of his own poems under the title of the Rowley poems, pretending to have found them in manuscript form in an old church belfry. He committed suicide at eighteen, probably because of depression and remorse over his deception.

Christabel.—A fragmentary poem telling with rare beauty an old legend of mystic charm, where gentle faith and generosity are made to pay a heavy price to cunning maliciousness.

COBDEN, RICHARD.—An English statesman, and friend of John Bright, who advocated free trade, and through

his understanding of economics was the able leader and adviser of the common working class. He bitterly denounced England for assisting the South during the Civil War.

Compleat Angler.—The contrast between the absorption of Walton in the quiet meditative pastime of fishing and the bitter controversy of Roundhead and Cavalier is most striking, as well as refreshing, in a period of political strife and Civil War.

Comus.—Considered the greatest masque in the English language, as well as an expression of Milton's simple faith as a young man.

Conciliation of American Colonies.—This speech delivered in the House of Commons barely one month previous to the battle of Lexington shows an appreciation of America's rights that should appeal to every American boy and girl as an example of fair-minded justice and political fearlessness rarely seen in a statesman far removed from the situation discussed and by his circumstances naturally drawn toward sympathies with the mother country. There is no saner creed of government for any people to follow than that found in paragraph 120 of this speech.

Confessio Amantis (Confessions of a Lover).—A poem of 30,000 lines by Gower, relating the various adventures of a lover.

Confessions of an English Opium Eater.—The wonderful imagination shown in these "dreams," together with the brilliancy of the writer's expression, place the confessions high among the remarkable prose of this century. Vague and elusive as they are, they have a combination of sound and deep silence, of great learning and pure fancy, of grotesque horror and exquisite beauty that are more fascinating to the enthusiastic minds of boys and girls than much that is more common in subject matter.

CORNEILLE (cor-nay').—A great French writer of tragedy, who lived at the time of Molière and Racine.

What some have considered his greatest play, *Le Cid*, marks the beginning of modern French drama.

CROMWELL, OLIVER.—Commander of the forces of the Parliament in the Civil War with Charles I., and Lord Protector of England during the Commonwealth.

CYNEWULF (cy'ne-wulf).—This Anglo-Saxon signed his name to a number of his poems and is the only one who did. A current of hopefulness runs through all of his verse which reflects the promise of Christianity as in contrast to the stern fatalism of the Anglo-Saxon poetry.

DANTE.—The great Italian poet of the 13th century whose epic poem, *The Inferno*, rivals Milton's *Paradise Lost* in its stern magnificence.

David Copperfield.—This novel gives us in David, much of Dickens' own life.

DIDEROT (dē-drō').—A French writer of the 18th century who wrote extensively in the fields of science, fiction, and criticism, but whose influence is felt chiefly through the brilliant conversations by which he dominated the literary circles of his time.

Don Juan.—Byron pours out all his contempt for society in this poem, and through Don Juan we catch a glimpse of the bitter disappointment the poet felt in his own life. He satirizes all of the finer ideals of man and leaves us a desolate picture, a man wrecked through his lack of self-restraint and headlong determination to establish his idea of freedom, regardless of whether that idea may be acceptable to society in general.

Don Quixote (dōn-ke-hō'te).—The great novel of the Spanish writer, Cervantes, in which the hero, Don Quixote, meets the world with a knightly genial chivalry which stands throughout the world for all that is forgetful of self.

East India House.—The London headquarters of the East India Company, famous in literary circles for

- the fact that Charles Lamb and James Stuart Mill each worked there for a time.
- Elegy written in a Country Churchyard*.—Classed with *Lycidas*, *Adonais* and *In Memoriam* as one of the four great English Elegies.
- Endymion*.—The Greek legend giving suggestion for this and other poems surrounds the youth Endymion, who prayed to Zeus for immortality and never-ending youth, with a setting of romantic interest. He fell into a deep sleep on Mount Latmus from which he never awakened.
- English Dora*.—The simple girl wife of David Copperfield in Dickens' novel.
- Episcopacy.—Government of church by bishops; a form of church government maintained by Moravian, Methodist, Reformed Episcopal and Lutheran Churches.
- Essays*.—Bacon's fifty-eight essays are as varied as the tastes of Elizabeth's Court and as universal in their interest as they are varied. His keen political sense is shown in *Great Place*, his business diplomacy in *On Negotiating*, and his sense of justice in *On Revenge*. No matter how he lived, Bacon's vision of government, of society, of the finer things of life is splendid and modern.
- Eve of St. Agnes*.—This poem is more Elizabethan in the story it tells than it is of the nineteenth century. It appeals to all the senses through a wealth of suggestion of color, sound, and feeling, and creates a vivid picture of adventure and love set against silent old castle walls of medieval times. Little of the high tide of political and social feeling expressed by Shelley and Byron finds its way into the poetry of Keats. In consequence, he is of his age and yet apart.
- Everyman*.—The one old morality play which to-day finds an interested audience, especially among high school and college students. While allegorical and very apparently teaching a lesson, the play holds be-

cause of its very simplicity and clean-cut dramatic power.

Florence of Savonarola.—This is the Florence in which George Eliot places her story of *Romola*—a Florence splendid in the midst of the great Renaissance, where Savonarola, a prior of St. Mark's, practically dictated affairs of church and state until he incurred the displeasure of the Pope and was executed in 1498.

Fly Shuttle.—A mechanical device by which the shuttle was given a blow by the picking-stick and thus driven back and forth by an automatic mechanism, instead of by hand.

FRA ANGELICA.—A Dominican friar who won fame for all time through his religious painting. He lived and painted during the early years of the Florentine Renaissance. San Marco, Florence, is noted for his many beautiful frescoes.

FREDERICK THE GREAT.—As a boy Frederick loved music, poetry and the luxurious life of the other European Courts of his time, but later his father's demands for a military life brought out the relentless Prussian spirit of aggression in the young king. As he grew older, he came to represent within himself the national character, which combines within itself the desire for culture of to-day and the ruthless cruelty of the early Teuton whose creed was "might makes right."

Gaelic.—The term applied to the language and literature of early France, Scotland, and parts of Ireland and Great Britain.

Gesta Romanorum (Deeds of the Romans).—Originally a collection of popular anecdotes of Roman heroes. Gower and Chaucer turned to them for plot suggestions. Otway's translation is probably the best.

GOETHE.—Perhaps the greatest of German writers, who lived from 1749 to 1832. Among his best known writings are *Faust* and *Wilhelm Meister*. Schiller and Goethe were close friends.

Gorboduc.—The first English tragedy to be written in blank verse and for that reason deserving a place in the study of the development of the drama, despite its lack of interest for the theater.

Great Charter.—The Englishman's Declaration of Independence which King John was compelled to sign during his reign (1199-1216) and which forms the basis of England's splendid rights of citizenship.

Guardian.—A periodical succeeding the *Spectator*, but existing only a few months.

Gulliver's Travels.—Few to-day realize that they were written as satires on government, and so read in Swift's day.

HAMPDEN, JOHN (1594-1643).—An English statesman who was imprisoned in 1627 for refusing to pay his share of the loan assessed by the king. He later retired from Parliament to his own estate where he refused to pay the impost of ship money levied by Charles II. During the Civil War he was made Colonel of a regiment and was killed in action.

HAZLITT, WILLIAM.—An eminent English critic and writer who lived from 1778 to 1830 through the period in which Burns, Wordsworth, Scott, Byron, Keats, and Shelley did most of their work, and which saw the dawn of the new period of Browning, Tennyson, Dickens and the other Victorian writers.

Helots (hē'lots).—A class of Spartan serfs owned by the state, but paying a proportion of their production to their masters.

Henry Esmond.—Thackeray not only developed a fascinating plot in this novel, but he further so far imitated the style and expressions of the 18th century as to give one the impression that he lived and wrote his story during the reign of Queen Anne.

Hind.—Peasant laborer, usually thought of as working in connection with the soil or with herds.

Holinshed Chronicles.—These chronicles were published when Shakespeare was a boy in the Stratford Gram-

mar School. From them he got the plots for his Chronicle plays, those bearing the names of the English Kings, as well as for *Lear*, *Cymbeline* and *Macbeth*.

HORSA AND HENGIST.—The legendary Teutonic leaders of the first invasion of Britain in 449. This invasion was made by tribes of Jutes, who, it is claimed, braved the sea in three small vessels and landed on the island of Thanet.

Humanism.—Name applied to literary movement at the close of the middle ages, and characterized by a revival of the classical learning of early pagans. Petrarch, among the earliest leaders, gave much time to collection of old manuscripts and bits of art of early centuries.

HUNT, HOLMAN.—An English artist of the Pre-Raphaelite school with Millais and Rossetti. He is chiefly noted for his religious paintings, among which his "Light of the World" is probably the best known.

HUSS, JOHN.—Bohemian, leader of the religious reformation of the 14th century, who was burned at the stake for his teachings.

Imaginary Conversations.—Landor imaginatively presents writers of all time expressing themselves concerning necessary elements of great literature, and thereby reveals the ideals and characteristics of each speaker.

In Memoriam.—The fourth great English elegy, ranking with *Lycidas*, *Elegy Written in a Country Churchyard* and *Adonais*. Tennyson was over fifteen years writing the poem, which he began by a series of short lyrics written to express his grief over the death of his friend, Arthur Hallam.

JOHN OF GAUNT.—Duke of Lancaster, fourth son of Edward III. of England, and father of Henry IV. He was famous in his day for his patronage of literature. Chaucer was one of his friends.

Kubla Khan.—A snatch of poetry, unfinished, as so

much of Coleridge's poetry was, but exquisite in sound and full of the mystical beauty typical of the poet's mind and writings.

Lady Meed, a character in *Pier's Plowman* meaning reward.

Lake Poets.—A name given to the group of poets who lived in northwestern England in the bit of land lying among the mountains and lakes of Cumberland, Westmoreland and Lancashire. Wordsworth, Coleridge and Southey lived and wrote for years in the Lake Country.

LESSING.—A famous German critic and writer of plays of the 18th century. He met Voltaire and worked with him in Berlin when that great French writer was at the court of Frederick the Great.

Lollardy.—Derived from the name Lollard, a term applied to a group who attempted to abolish certain religious customs, such as use of Latin in church service, extreme authority, pilgrimages, images in churches, etc.

LUTHER, MARTIN.—The great German leader of the Reformation.

Lycidas (lis'i-das).—Milton's elegy written in memory of his college friend, Edward King, who was drowned when crossing the sea between England and Ireland. See *Elegy Written in a Country Churchyard*, *Adonais* and *In Memoriam*.

MACHIAVELLI (mak-i-a-vel'li).—An Italian statesman and writer of the time of Savonarola, when he served fourteen years as secretary of the Council of Ten under the Republic of Florence. When the Medicis were restored he lost his political prestige and later did most of his political writing, which deals with a policy based in general on political shrewdness taking advantage of the weakness of man.

MANDEVILLE, JOHN.—All English fiction owes Mandeville's *Travels* a debt of gratitude, because they were

among the very first imaginative sketches in the language.

Manfred.—A drama expressing Byrón's own love of power and defiance of the laws of society.

MARX, KARL.—One of the foremost leaders in establishing socialism, who was expelled from France and Prussia for his extreme teaching.

MAZZINI.—An Italian patriot who lived from 1805 to 1872 and organized the League, Young Italy, which had as its aim political equality. His life was a series of revolutions and terms of exile.

Metaphysical.—A term applied to a philosophy dealing with abstractions and speculations as opposed to the physical and practical; hence, the work of the metaphysical poets was characterized by extreme imagery and abstract expressions as opposed to the real and concrete.

METTERNICH (1773-1859).—A great Austrian diplomat, prominent in European politics during the time of Napoleon, when he was chiefly influential in maintaining the balance of power among European nations. He had no sympathy with the masses, and used his power freely to repress all liberal movements.

MICHEL ANGELO (mi-keł an'je-lo).—An artist and poet who lived in Florence during the Renaissance, and was vividly alive to the great political and religious movements led by Savonarola. He began his work as a student under the sculptor Donatello in the Academy established by Lorenzo de Medici. He was associated with leaders in church and state, and was given commissions in painting and sculpture by popes and kings. The ceiling of the Sistine Chapel in Rome and the Medici Chapel in Florence are the most famous of his works.

Mill on the Floss, The.—The story of Maggie Tulliver's childhood is the story of George Eliot's own early life; the scenes throughout the novel are those familiar to

- every one who knows the country in northeastern Warwickshire. The grammar school where the writer went still stands in Nuneaton, and Griff House, the home of Tom and Maggie, is to-day a comfortable dairy farm house little changed since the days when George Eliot lived there.
- MOLIÈRE** (mo'lyar).—The great French dramatist of the 17th century, who ranks close to Shakespeare among the world's great play writers.
- MONTESQUIEU** (mon-tes-kw').—Brilliant philosopher, scholar, and politician of Bordeaux. His *L'esprit des lois*, was one of the works on matters of government and rights of citizenship best known among American statesmen of the time of the Revolution.
- MORRIS, WILLIAM**.—An English writer and artist who worked with Burne-Jones and Rossetti in designing and carrying out the manufacture of stained glass windows, tapestries, furnishings and interior decorating. Morris was also the founder of the famous Kelmscott Press. He was a socialist and a firm believer in every man's having a right to beauty in his work.
- Nibelungenlied* (nē-bā-lúng-en léd). A German epic of the 12th or 13th century whose author is unknown. It is based on earlier songs, legends, and traditions from German life. The poem gave Wagner plots for his operas and has furnished material for plays and stories to many writers.
- Norman Conquest**.—A conquest, swift and fearful at first through skill in arms and brilliancy of wit of the Norman French, but slowly held in check by the slow-thinking, sturdily built Saxon, until at the close of three centuries a new language and a new people, neither Norman nor Saxon, but modern English, came into being.
- Novum Organum* (no'vum or'ga-num).—The most famous of the completed parts of a Latin work by

Bacon, in which he brings out his ideas for a method to be employed in scientific discovery.

Oliver Twist.—Perhaps through this story more than any other writing of this period came the passing of better laws governing the care of children.

Paradise Lost.—Milton followed the accepted form of an epic by writing twelve books, each a complete story in itself, but also a part of the entire story. The completeness with which this is done in wealth of decoration and melodious verse is overwhelming when the poet's blindness is considered.

Percy's Reliques of Ancient English Poetry.—A fascinating collection of old ballads which Scott loved and used in his novels and long narrative poems.

PETRARCH, FRANCESCO (pe'trark).—A great Italian poet of the fourteenth century and friend of Boccaccio. Chaucer met them both on his mission to Italy.

Pilgrim's Progress, The.—Written during twelve years of imprisonment for preaching without sanction, this story has all the bare simplicity of prison days, as well as the vivid dramatic imagination which made it possible for it to live through these days and come out still a vital force in religious life.

PLAUTUS.—A great writer of Roman comedy of the third century B.C., who has influenced dramatists ever since his day. Even Shakespeare and Molière imitated his style.

Power-loom.—A machine taking the place of the old hand loom. The invention met great objection at first, as it was thought it would reduce the opportunities for labor among the poor people.

Puritan Reformation.—Church and State in the England of early days were so closely united that to dissent from the church was equivalent to a break with king and parliament. For that reason the Puritan Reformation of the seventeenth century was the

forerunner of the American Revolution of the eighteenth century.

PYM.—A Puritan leader of the English Parliament during the struggle against the Stuart oppression.

RACINE, JEAN.—The great French dramatist who lived 1639-1699 was an intimate friend of Molière and Boileau.

Ralph Roister Doister.—A comedy characteristic of the boisterous and rather coarse wit which writers of that day attributed to the lower-middle and peasant class. The plot turns on the egotistical belief of a youth who thinks he is irresistible to the widow with whom he is in love, and who is therefore blind to the fun that is made of him.

RAPHAEL, 1483-1520.—Great painter of Italian Renaissance who went to Florence as a young man when Michael Angelo and Leonardo were at the height of their power.

Rasselas.—Johnson's one romance, which he wrote in a few hours a day for one week to meet his mother's funeral expenses.

Renaissance.—Often in the French form, Renaissance, referring to the renewal of interest in Greek and Latin learning or to the period when that occurred. The use of the English form of the word is to be credited to Matthew Arnold.

Revolution of 1688.—A bloodless revolution because England was so wearied from eighty-five years of struggles with the unstable house of Stuart that the steady William of Orange and his wife, Mary, daughter of James II., were welcome as a change for the better.

Rime royal.—This stanza is illustrated below from Chaucer's *Parlament of Foules*. The first line of the stanza is marked with accent and divisions into feet, five feet iambic, and the rhyming sequence is placed in letters at the ends of the lines.

* | * | * | * | * |
Anothir tersel egle spak anon a
Of lower kynde and seyde, "That shal nat be; b
I loue her bet than ye don, be seynt John, a
Or at the leste I loue as wel as ye, b
And longere have seruyd hire in my degre; b
And if she shulde haue loudid for long lounge, c
To me alone hadde ben the gerdonynge." c

ROSSETTI, GABRIEL.—Italian author and patriot, who was forced to leave Italy and took up his home in London, where his son, Dante Gabriel, and daughter, Christine, were born, each of whom became famous as English poets.

ROUSSEAU, JEAN JACQUES.—Famous French writer of the period of the Revolution, author of *Emile* and the *Contrat Social*. Very influential in forwarding the revolutionary movement.

RUSKIN, JOHN.—In his work as an artist, Ruskin led a school of young men among whom were Morris, Rossetti and Burne-Jones; in his work as a reformer, he pleaded for the development of skill in all workmen in order that each might have the gratification of creating something of beauty.

SANDYS, SIR EDWYN.—An English nobleman, son of the Archbishop of York, member of the Virginia Company, and a leader in democratic movements.

Sartor Resartus.—Carlyle's hatred of all sham is shown in this work which he called the philosophy of clothes—by clothes, meaning manners, customs, education and all that tends to clothe the individuality of man in conventional garb.

SCHILLER, J. C. FRIEDERICH.—A great German poet, dramatist and idealist who lived and worked for years with Goethe.

Sejanus (sā-já-nus)—One of Jonson's plays in which it is said Shakespeare played.

SENECA.—A Roman philosopher and teacher of Nero,

- the Roman Emperor. When Nero began his cruel tyranny Seneca refused to serve him and in consequence was sentenced to put himself to death.
- Siege of Troy.**—Made famous in literature through Homer's *Iliad*.
- Sir Roger de Coverly Papers.**—Besides the claim to popularity which the quaint old character of Sir Roger makes, the papers are remarkable for the background of manners and customs which Addison and Steele bring in.
- SOUTHAMPTON, EARL OF.**—Shakespeare's patron in London, related by marriage to the Earl of Essex, Elizabeth's ill-fated favorite.
- Spectator.**—A most popular periodical published by Addison and Steele containing many essays dealing with morals and manners of their day; the most famous of these are concerned with the splendid old character of Sir Roger de Coverly.
- Spinning jenny.**—An invention for spinning several skeins of yarns at one time. Hargreaves, the inventor, named the machine for his wife, Jenny.
- Tale of a Tub.**—A prose satire which emphasizes the religious dissension of the period and expresses Swift's pessimistic interpretation of life when he says that "Happiness is a perpetual possession of being well deceived."
- Tale of Two Cities, A.**—Dickens' one historical novel which he wrote to prove his ability to construct a compact plot, but which is more famous for the character of Sidney Carton and Madame De Farge, and for the intensely dramatic pictures of the Parisian mob of the French Revolution, than it is for its plot.
- Tamburlaine.**—One of the best illustrations of Marlowe's bombastic style and love of the extreme. In one place Tamburlaine rips open the flesh of his arm with his dagger to show his sons how well he can bear a wound and in sheer bravado tears the flesh apart with his own fingers. Dr. Faustus in his search

for knowledge, The Jew of Malta in his greed for wealth and Edward II., a weak king, show the same tendency—always intense, extravagant, tragic—but lacking the saving grace of Shakespeare's kindly humor.

TASSO.—The great Italian poet (1544-95) who wrote on religious topics with dignity and earnestness, at the same time retaining a fine idealism in his characters.

TEN BRINK.—A Dutch literary critic of the nineteenth century, author of a history of English literature.

TERENCE.—A Roman dramatist, second only to Plautus in his skill in writing comedy.

Tetrameter.—A line of verse having four feet.

Teutonic.—Having to do with the Teutons, a general name given to the peoples living north of the Rhine in Europe, from whom the tribes of Angles, Saxons and Jutes came to the island of Britain.

Thane.—A title corresponding to that of an English lord.

THOMAS À BECKET.—The Bishop of Canterbury who angered his king and was assassinated as he knelt before the altar of the Cathedral. Because of his devotion to duty, he was made a saint and pilgrims from all over England journeyed to Canterbury to seek absolution at his tomb. Chaucer probably took one of these pilgrimages.

Trimeter.—A line of verse having three feet.

Troilus and Cressida.—A narrative poem founded on an old legend of Troy. Shakespeare used the legend later for one of his plots and other poets and artists have also used it because of its romantic beauty.

Tropes.—In ordinary use, figures of speech. The root meaning of the word is that of a turn or turning, such as the turning of a word to a new sense or meaning. In association with this understanding, tropes in early dramatic literature are short dramatic pieces employed in the liturgical ceremony of the church.

- TYNDALE.**—Because he attempted to translate the Bible into English Tyndale was driven from place to place, and finally burned at the stake in 1536.
- Vanity Fair.**—Becky Sharp, the central character of the novel, fools the whole of society by her unprincipled cleverness, but in the end she pays the price. Minnie Maddern Fiske, the great American actress, made her interpretation of Becky Sharp one of her most memorable parts.
- Venice Preserved.**—Otway's greatest tragedy; published in 1682.
- Vicar of Wakefield.**—A novel which displays skill in characterization far in excess of skill in plot construction, but which is also so alive with human interest, kindly understanding, and quiet humor that it sustains a high rank, despite its failure in technique, just as Goldsmith keeps his place in the hearts of men, despite his vagabond life.
- Volpone** (vol-po'ne).—An example of Johnson's unbalanced pictures of life, where he makes the plot of the comedy center about an old Venetian's passion for gold and represents everything else as subordinate.
- Weimar** (vī'mar).—Capital of the German province, famous for being the center of German art and letters during the residence there of Goethe and Schiller, when the Grand Duke Charles Augustus was ruling in the Duchy.
- Wills' Coffee House.**—One of the early eating houses made famous by writers, artists, actors and politicians who resorted to them as men do to clubs to-day. Goldsmith, Johnson, Burke, Garrick, Sir Joshua Reynolds, Addison, Swift and hosts of others met together at these rooms in London and spent hours in brilliant discussion.
- Witenagemot** (wit-e-nä-ge-mot').—Old Anglo-Saxon word meaning council of wise men.

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